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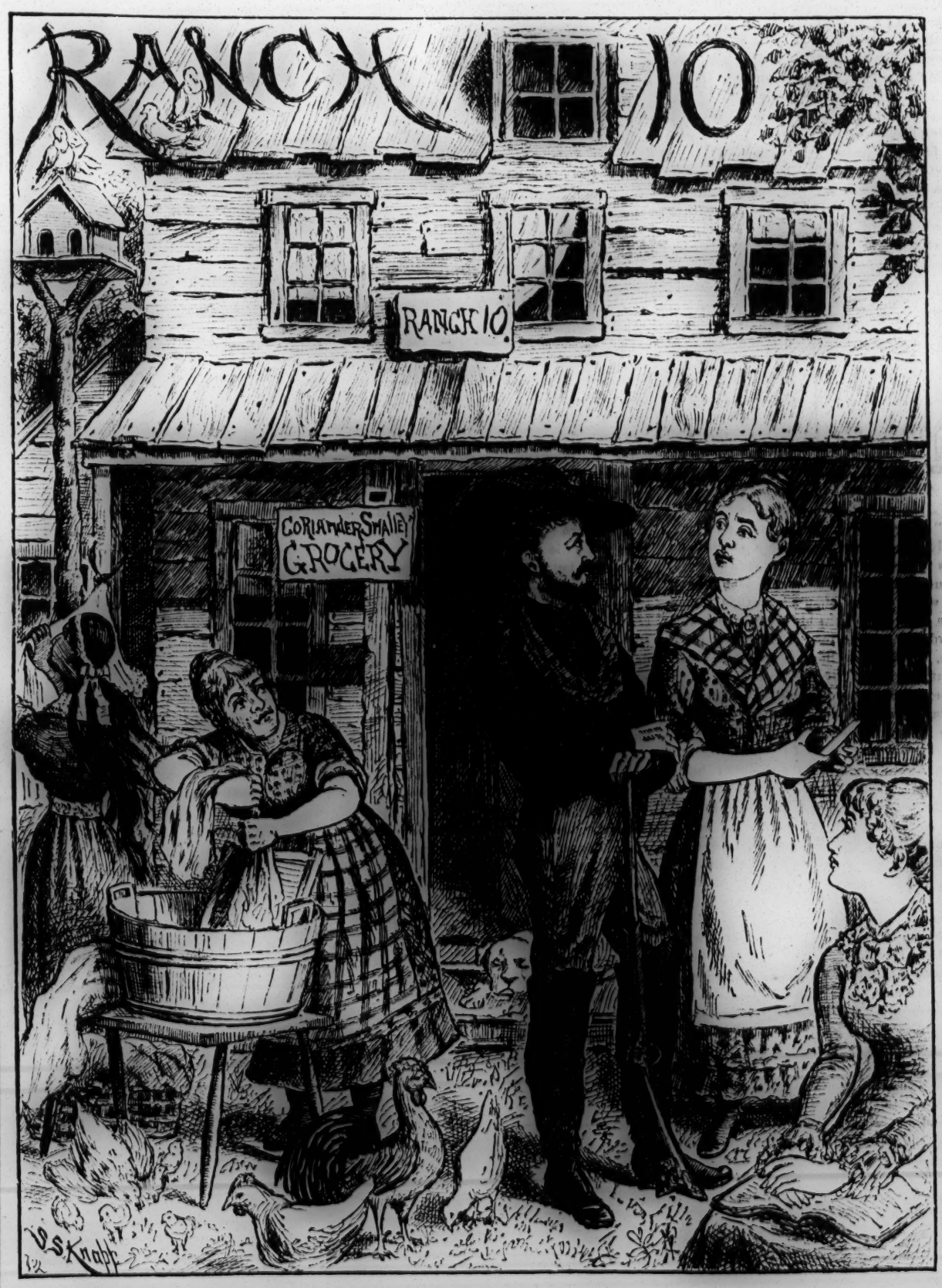

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At the Theatres.

This week's MIRROR goes to press a few hours earlier than will admit of a notice of last night's performance of A Daughter of the Nile at the Standard; but through the courtesy of the author we were enabled to see a private rehearsal of the play, with all the auxiliaries of a regular performance. No one else was present except three or four personal friends of the actors. Miss Don's venture certainly is remarkable for its pluck; in truth, the circumstances attending the production are in many respects unprecedented. She figures at once as author, star and manager. Practically, she directed all the rehearsals and overlooked the details of the business department. In addition to all this she designed several of the scenes and helped the scenic artists to paint two of them; for she knows how to paint in distemper as well as in oil. We know of few women who possess the nerve to conceive such a series of herculean tasks, and none other who could so determinedly carry them out. Positively, the whole work of the production has fallen upon her shoulders; and the torment, heartache and worry she has been caused during its progress probably no one but herself could tell, if it were not for the telltale hollows in her cheeks, her sunken eyes and excessively nervous condition. She has strained her powers to the greatest tension, considering not her physical abilities, but only her will. The play is odd. The situations at the end of each act are quite as original as it is possible for a modern dramatist to evolve. The dialogue is alternately sparkling and sober, poetic and prosaic. At all times the language is smooth and graceful, flowing rhythmically throughout. Here and there occur quaint speeches singularly characteristic of the author herself; at times there are sentiments expressed which, for richness, beauty and poetic fervor, might have been composed by a poetic writer of great note. As it stood primarily, A Daughter of the Nile was a dream piece; that portion of the play intervening between and exclusive of First and Fifth Acts was supposed to be purely visionary. But Miss Don was advised strongly to cut out the dream business; and she did so, dividing the first act at the same time, so as to get single sets and avoid a change of scene while the curtain was up. In excising the objectionable feature one or two points, of a good deal of importance, have been forgotten or neglected. There are but four out of nearly a dozen characters left on the stage at the final drop of the curtain on the sixth and last act. Besides this, the fates of Mother Drury, Mr. and Mrs. Allen, Toto Turfiana and Sir Charles are shrouded in mystery, although all these personages played more or less important parts in the early development of the story. Sufficient reason for the restoration of Egypt's mental equilibrium is not given, nor is her madness in the fifth act fully understood or explained. However, these flaws are not vital, and it is by no means strange that the author, amidst the hurry and worry of the past fortnight, has failed to correct them. The play is well told in good English, and from all the evidences at hand Tuesday night, it ought to make a ten strike when presented before an appreciative audience. Perhaps the author has shot above her target—that remains to be seen. At all events, her play increases in interest from act to act, and no one will throw doubts upon the quaint originality of the plot and its treatment. There is a lesser attempt at eccentric or powerful character painting than we expected from a woman of Miss Don's bold force of imagination. Still, the introduction of this element might have jarred against the fibrous, delicate texture of the play.

Miss Don's part, Egypt, is less prominent in the play than one would naturally suppose. She has several very strong situations; but the weightiest business is shared between Harry Lee, who acts Lord Angus Somerdyke, and Helen Tracy, who assumes the somewhat repulsive role of Katrina Allen. Egypt, as represented by Miss Don, was noticeable more for its subtlety than its strength. She looks most fascinating in her three changes of dress. As the statue Galatea, her face hidden by a mask moulded upon her own features, she presented a beautiful picture. The contrast, when she tore away the mask and discovered herself to Angus, was highly dramatic. If Miss Don plays with the skill indicated at the performance whereof we write, she will captivate her audience. The making of a sketch from life in charcoal in the second act was clever, showing to advantage one of the actress' many accomplishments. Helen Tracy shares the cream of the play with Miss Don. Katrina Allen is a part which will not engage the sympathy of the audience; but Miss Tracy should secure their admiration, for she plays the part with great ability. The exchange of incivilities with the husband in Act Four, and the subsequent suicide of Katrina, were capitally done. Harry Lee has an interesting character to assume. In the earlier acts his business is quiet, but it gives him opportunities for bits of fine work. In the stormy scene of the Fourth Act he is most effective. Mr. Lee is one of the best young leading men we have, and in certain parts—such as quiet pantaloon heroes—few can equal him. Ed. Holland plays Colonel Blueberry Bellows. He ought to score well in it, for the lines are funny, and he shows considerable fidelity in carrying out the ideas of the author. Lindsey Harris is cast for the villain, Drexel Grewges. He acts with vigor and power. In all things Mr. Harris is a painstaking, conscientious and thoroughly reliable actor, who needed only to forsake the comic lines of the drama for the serious to become one of our favorites. A Mrs. Bradford, who travelled with Fanny Davenport last season, plays Mrs. Drury. To all intents and purposes, it is a second edition of Mother Frochard, and Mrs. Bradford shows as much talent in illustrating the role as Mrs. Wilkins did in the Union Square Two Orphans. A very pretty young lady, Lillian Edgington, plays a dashing, horsey person called Toto Turfiana. Miss Edgington is a native of Nevada; she has had no experience on the stage further than that gained in one tour with W. E. Sheridan through the wilds of the West. She is stylish and, as we have said, pretty; but she appears to lack intelligence or knowledge—it would be hard to say which, for she does not know how to read her simple lines. With experience improvement may come. Henrie Louise Bascom plays the maid Angelique (the name sounds like a patent tooth-wash) neatly; but she doesn't speak loud enough to be heard all over the house. Mr. and Mrs. Sol Smith, as Mr. and Mrs. Allen, have very little to do. Of course they do it well. If A Daughter of the Nile "catches on" it will be a lasting success; if it does not, there is comfort for its projector in the reflection that it is too good to fail. The only question with us as to its fate is whether the public will turn aside from the fascinating whirl of British melodrama to enjoy the contemplation of a quiet, interesting, pretty play like Miss Don's.

* * *

MANKIND, a melodrama of the most extraordinary character, was produced at Duff's papier-mache tinderbox, the well known Rookery, Tuesday night. The *Herald*, which is always inclined to puff Duff's son-in-law because of his "artistic aims" (more likely his advertisements), mildly pronounces the piece a slump and gives it one month to run. This is awkward, because Duff intended keeping Mankind on two weeks longer than a month, and had made engagements for his regular company, accordingly, on the road in The Past Regiment. While travelling, a new piece will be put in rehearsal by the son-in-law.

There were many reasons that pointed to a failure, the chief one being that Mankind, when first produced in England, was adjudged a bad play, even of the melodramatic order. Another was that the company, being utterly fagged out, were not in a condition to do themselves justice. The son-in-law, who is known as a cruel and brutal taskmaster, worked his people like dogs for a fortnight previous to bringing out the piece, and it is punishment brought on himself that they were physically unable to gain for the concrete rot a favorable reception. On Monday morning the company were called for rehearsal at ten o'clock. They rehearsed until 5 P. M. A second call was issued and they came together again at 8 the same evening. This rehearsal lasted until 5 A. M. the next day (Tuesday). At 10 A. M., having enjoyed about three hours of sleep, they were once more summoned and worked until 5 in the afternoon. After such an experience as this, has the son-in-law a right to grumble because the people dragged wearily and listlessly through a performance for which they were totally untitted?

Of the company, Leclercq, Yorke Stevens and his wife, Louise Leyton, are entitled to praise for their conscientious efforts. The rest of them struggled bravely; but the sight of their sufferings aroused our indignation and pity, and we will say nothing about how they acted—for their own sakes. Some of the scenery was good and some highly realistic. The audience was of fair proportions. Mankind won't last until the millenium.

* * *

The circumstances attending Marion Elmore's debut in Chispa at Haverly's Fourteenth Street Monday night were most auspicious. The house was large and disposed to be generous towards the new star. The play was mounted in a most complete manner. So good was the scenery that many people thought they had made a mistake and got into the Union Square or Wallack's. Miss Elmore was approved by the assemblage, the general opinion being that she will develop into a very popular attraction if certain conditions are observed. The play, by the authors of M'liss and Sharps and Flats (Clay M. Greene and Sisson Thompson), is unworthy of the little woman. To be sure, this is an era of trash; but there are degrees of better and worse even in that commodity. Chispa is silly. The situations are so improbable that a child cannot help laughing at them. The dialogue is permeated with expressions that are not current in a remote lumber camp in California, for many of them are of the most recent streets of New York origin. The "penniest" dreadful incidents follow one another with lightning rapidity. The spectators clutch the arms of their orchestra chairs (after stuffing cotton batting in their ears), and wait breathlessly for the final catastrophe that ends the strange exhibition. With such a play it is more than remarkable that Miss Elmore succeeded not only in winning over her audience completely, but on more than one occasion arousing their hearty enthusiasm. She romped her way into their hearts at once. Her face is not beautiful, but is lighted up with unusual intelligence; her smile is bewitching; her dimples irresistible; her movements as lively as the proverbial lambkin that gambols in an eternal sunshine on an ever-green meadow. The people who knew her only in the capacity of a burlesquer were astonished at her exhibition of genuine dramatic talent. In the comedy scenes she was seen at her best, for she is a born comedienne. In the graver passages, without showing much emotional talent, she was effective in an artless, sweet way of her own. Given a part of some calibre in a play of some merit, she ought to become widely popular. Frank Losee played an inconsistent character very well. Zeke Stevens in his hands was elevated to a certain degree of dignity. On two occasions he was summoned before the curtain on account of his good acting. W. W. Griffiths played a half cocked villain, James Downey. In the second act he was supposed to look like a swell from Montgomery street, San Francisco. Instead of that he resembled one of our country cousins from Podunk. Randolph Murray, as the out-and-out villain, Frank Fairfax, was something for which to pray God to wipe out of your remembrance. His voice sounded at times as if it came up through several tons of rock from a deep canyon; at others as though it echoed shrilly from the uppermost peaks of the Santa Cruz range. At all times it was ridiculous. W. T. Melville made an immediate hit as Doc Jones. This belongs to a type of mountain character exemplified by Major Britt, in My Partner, and the Colonel, in A Square Man. It is more original in the carrying out by the actor than in the conception of the authors. The twist to the long words was amusing and the love scenes were quite comical. There was too much of the Doc in one direction only—his nasal organ was too mammoth for human eyes to rest upon and human minds to believe in. Kate Fletcher did Sarah Downey, after the prologue, a sort of female Jibbenainosay, very well. She is a tried actress and worthy of better parts. Annie Leigh doubled Mary Munro and Anastasia Mount Auburn, two opposite personages, capitally. Lina Merville was decidedly British as Florence; but she acted neatly, wore some charming costumes, and altogether lent her sister good support. George Osborne deserves credit for an original impersonation. He plays a Piute, Indian Jack, with striking fidelity. This is the first stage red man we have seen just as the genuine article is when stripped of the extravagant mantle of chivalry and romance which Forrest and others threw about him in their day. The audience was quick to recognize a departure from the conventional representation of the aborigine, and rightly supposed it resembled nature more closely than the feathered, beaded, buckskinned warrior to whom they are accustomed. James C. Dunn lost an opportunity in not making Pike a strongly defined character. The material was there; but the actor neglected to make use of it. The scenery was most beautiful. Although it was without change so far as locality went, the artist, Thompson, has displayed great skill in depicting the mountain pictures used in the four acts succeeding the prologue. They are said to be taken from sketches made in the Redwood district by a California artist of reputation.

* * *

ELSA was produced by Maggie Mitchell at the Park, Saturday night, before a large audience, which was not sparing of generous manifestations of good feeling toward the favorite actress. The play is the work of Charles T. Dazey, a young man who has devoted much study and attention to the stage. He was graduated from Harvard ten years ago, and has written meanwhile three dramatic works, two of which have been formally introduced to the public since our last issue. His first effort was called Gold Mad, and was produced at the Fourteenth Street Theatre several years since by W. J. Fleming, then its manager.

Elsa is adapted from the novel "Geir-Wally," by Wilhelmine von Hillern. The story has found favor in the four different tongues into which it has been translated during the seven years since it was first issued in the author's own language. In English it is well known under the title, "The Vulture Maiden." Three or four dramatizations have been made from it; one was recently performed at the Germania Theatre, and another served for the bill in which Linda Dietz, formerly of the Union Square company, not long ago ravaged the British provinces. Why the story should have engaged the attention of so many playwrights we cannot imagine; for in no manner is it suited to the purposes of the stage. The charm of the novel lies in beautiful descriptions of the Tyrol mountains and faithful pictures of the domestic life of the hardy Tyrolese. But the plot is not dramatic; it is a mere sketch, disconnected, lacking in unity of purpose and not at all adapted to transfer to the stage. Indeed, if it were not for the splendid specimens of descriptive writing before alluded to, "Geir Wally" would fall to the ground. None of the dramatizations have succeeded, unless the moderate favor with which the German one was received may be said to have made a success. It is therefore singular that Mr. Dazey attempted to perform a task wherein all who had preceded him had failed.

The dramatist is modest in his claims. He assures us that he is responsible only for a certain originality in treatment and deftness in dramatization. Believing that the cruelty of Stromminger to his child would be repulsive on the boards, Mr. Dazey has changed the relationship of the high peasant and his daughter to uncle and niece. This is supposed to soften and render less repellant his cruelty. He has introduced a new character in the person of Dr. Pfieffer and, has endeavored to inject some comedy—an element wholly lacking in von Hillern's novel. He has made radical changes in characterizing Elsa. In the book she is proud and defiant; he has made her mischievous and frisky—a sort of Tyrolean Fanchon. This about sums up, in brief shape, the claims made by the dramatist.

In giving play to his imagination and deserting the book, Mr. Dazey has lost the rugged, hardy characteristics of the people with whom we are made acquainted in the story. In losing sight of the heroine's nature especially he has weakened the motive that leads her to show her wayward, wilful spirit. According to Dazey, Geir-Walley's stony pride becomes in Elsa peevish obstinacy; Stromminger's daughter, performing feats of strength and deeds of daring before which the strongest chamois hunters quail, is a very superior creature to Stromminger's niece, who romps about and plays foolish pranks like a tomboy in a village school. Mr. Dazey may urge that he made these changes to fit Miss Mitchell with a part in her line. That would scarcely palliate his fault in destroying Miss von Hillern's striking creation. His Elsa is a poor exchange for her Geir-Wally, who is described in the following words: "Her courage and strength were boundless as though eagle's wings had borne her, her spirit rugged and inaccessible as the jagged peaks where the eagles build their nests and where the clouds of heaven are rent asunder. Wherever anything dangerous was to be done, there from her childhood upwards was Wally to be found, putting the lads to shame. As a child even she was wild and impetuous as her father's young bull, which she had known how to subdue." The dream of the girl on the Murzall mountain, which is described in the book, is brought into the play and very finely done. But notwithstanding the beauty of the scenic adjuncts, the illustration of the vision does not seem to have sufficient *raison d'etre*.

Miss Mitchell was greeted with prolonged applause on her first appearance. She looked piquante in her confirmation dress, which looked suspiciously like an æsthetic English tea-gown. The burden of the piece—a heavy one to bear—was carried on her shoulders, and she did the task gracefully. But Elsa gives Miss Mitchell no opportunities to show her peculiar gifts except in the first act. The remainder of her part is serious and occasionally pathetic. Now, Miss Mitchell herself will admit she does not shine in the delineation of pathos; although she does it very well, it is nevertheless in comedy that her strength lies. The scene in the hut on the mountain was probably the best acted. In it Miss Mitchell manifested real feeling and moved her audience accordingly.

The company which surrounded the star was generally good, although not one was fortunate in being assigned a good part. R. Fulton Russell looked very handsome as Joseph. He played with good judgment, and only failed of receiving applause because there was nothing in his lines that would admit of securing such approbation. Welsh Edwards played Old Stromminger, the high peasant. As we have a great deal of respect for him as a man, we will say nothing about his performance. He at least should have known his lines, and there is no excuse for his mistake in making up the Tyrolean like a fresh arrival from County Galway at Castle Garden. Russell Bassett was excellent as the old servant Klettenmeiler, and W. H. Burton passed muster as Benedict. The interpolated character, Dr. Pfieffer, does not add to the plot, nor is his fun, which is of the weariest order, entertaining. However, J. N. Galloway did the part better than could have been expected. Vincenz was a sort of Richard Three-Eyes in the hands of C. N. Barbour. It is as ungrateful and bad as the other parts. Afra was well played by Carrie Wyatt. Mrs. J. J. Prior, Mrs. Van Deeren, Mr. Barclay and Miss Galloway were all satisfactory in the small bills assigned them.

The scenery was exquisite. The transformation from the hut in Act Three to the cave of the ice-king Murzall would have been very beautiful had it not been ruined by the provoking bungling of the carpenters and scene-shifters. The second scene of this act, by Henry Hoyt was received with much applause. Nothing in the way of scenery, costumes and a good company was wanting to make Elsa a go. But in spite of all these adjuncts it failed to make a hit, or even a moderate success. It would be unkind to Miss Mitchell to encourage her in the belief that it will ever be better liked, and if she follows our advice she will shelve the piece after this week and return to Fanchon, Little Barefoot, The Pearl of Savoy and those other pieces in which she has become justly famous and will always be welcome so long as she remains before the footlights. She has done her utmost, as has Mr. Dazey also, to make the Geir-Wally palatable in dramatic form. That it is not is not her fault or his any more than it was the fault of the other dramatists and actresses who have essayed the same work. As a representation of the hoyden, Maggie Mitchell has never been equalled, and as we previously remarked, she can always draw in the plays with which her career is closely identified.

* * *

James O'Neill opened his season at the Novelty Theatre, Williamsburg, last Monday night, presenting his new play, An American King, by C. T. Dazey. The piece was given a hearing in Chicago during the past Summer. The plot is as follows:

The hero of the play is Nat Ruggles, who has made $10,000,000 in the gold mines of California. He comes to New York to enjoy his fortune, and is at once surrounded by a lot of sharpers and harpies, who covet his wealth and lay their heads together to cheat him out of it. He has employed, as his private secretary, Neil Foster, who has a sister named Agnes. Ruggles is led to befriend the two on account of a debt of gratitude he owes to their father for befriending him in a time of great need. A young lady is introduced, named Helen Overton, the daughter of a penniless snob whose highest ambition is to ape the English. With her the secretary falls in love; but she refuses to accept him until he can offer her an assured fortune. Thinking it out of Foster's power to do this, Helen accepts Ruggles, who has fallen in love with her. Before doing so, however, she has promised Neil that if he succeeds in becoming wealthy she will marry him no matter what stands between them.

Enraged at Ruggles' success with Helen, and in the belief that she will keep her word, Foster enters into a plot with Long, a rascally speculator; Octopus, a literary free-lance, and the Hon. Jeremiah Dee, a decayed politician, to fleece Ruggles out of his fortune. Ruggles is put up as a candidate for United States Senator, and is lured into stock speculations. Agnes hears of the plot, and as she has secretly fallen in love with Ruggles she writes him a letter telling him of the scheme to rob him of his wealth. This letter she intrusts to Helen Overton, who opens it and reads it. Foster, coming in, declares his intention to hold her to her promise, and she tells him that she will keep her word, and, if the plot succeeds, will marry him in spite of her engagement to Ruggles. They both agree to keep their understanding a profound secret until the result of the plot is known. Agnes is so roughly treated by her brother that she leaves him, and is lost sight of for a time. The plot succeeds, and Ruggles, on learning of his ruin, and of the treachery of his promised wife and best friend, becomes a maniac. He is placed in an asylum, where Agnes seeks him out and nurses him lovingly. The doctors tell her that if he could be brought back to familiar scenes his reason might be restored. Neil, who has become repentant, assists her in bringing Ruggles to his former house, where Helen is giving a reception. Reason is regained, and he learns that the money which he thought he had lost had been stolen from him by the conspirators. They are made to disgorge. Neil is forgiven, and Ruggles marries Agnes.

Mr. O'Neill, as Nat Ruggles, the millionaire, was manly and vigorous, and carried the play on his shoulders; for, with few exceptions, his company is very weak. In Act Three, where, one by one, he discovers his false friends, he acted with power and feeling, and the curtain was rung up repeatedly on the climax—where delusion has done its work and the millionaire becomes a maniac. Rillie Deaves, as Agnes Foster, delivered her lines with touching pathos, and had the sympathy of the audience throughout. The Helen Overton of Clara Baker might have been much better. She looked the part; but did not act it with sufficient power. Her dressing was very elaborate. J. B. Everham (Hon. Jeremiah Dee) played a lawyer politician with a good deal of humor and not a little exaggeration. John T. Malone (Neil Foster), J. M. Frankau (Lemuel Long), C. H. Hopper (an editor), F. G. Ross (Adolphus Overton), T. F. McCabe (Hon. Simon Calker), G. Sherwood (a servant), Jean Clara Waters (Mrs. Ruggles, Nat's mother) and Claire Raymond (Prudence Holdfast, a spinster) played their parts from fairly good to irredeemably bad.

* * *

A crowded house greeted the opening of the San Franciscos Monday night. During the hot spell their cosy little Opera House has undergone a general freshening up process, and it presents a bright and attractive

appearance. William Hamilton, the new partner, now has a place in the funny circle, and sings several ballads, which show his magnificent voice to great advantage. The first part is illuminated at intervals with new jokes and witticisms, and Charles Backus has grown more amusing than ever since he has visited England and found what they call fun there staring him in the face. Birch is a little more obese than last year; but that makes no difference. The sketches that follow the opening feature of the programme are good. The San Franciscos' popularity as a permanent institution is on the increase rather than the wane. Seats are sold two weeks in advance—an unprecedented thing in the history of negro minstrelsy.

* * *

Theo's appearance at the Fifth Avenue Monday night will be a very fashionable event. The prices will be raised for the engagement.

* * *

This is the last week but one of The Black Flag. Business has held up finely and the Thorne Goodwin firm are considerably better off financially than when they started. Mr. Jefferson follows as Acres in The Rivals.

* * *

The Lights o' London has met with magnificent patronage at the Grand Opera House. On several occasions all the desirable seats have been sold before the doors were thrown open at night. Next week Clara Morris will play Miss Multon, with a specially engaged company, for five nights and a matinee.—Youth at Niblo's has been rivalling the Grand Opera House's receipts. This is its last week. Next Monday The Lights o' London will be transferred to this theatre from up town.—The Blackbird is attracting large numbers of people to the Comique.—The Grand Opera House, Brooklyn, opened auspiciously under Knowles and Morris' management Saturday night. The house was full, and the play, The Banker's Daughter, with Charles R. Thorne as Strebelow, was received with great enthusiasm. Messrs. Knowles and Morris have some of the best attractions traveling on their booking list, and the success of their exploit Monday's opening left without a doubt.—Dolaro is drawing immense audiences (for the place) to the Alcazar. Her support is wretched.—This is the last month of Esmeralda. New lithographic posters of handsome workmanship have appeared on the boards, fences and deadwalls.—Taken from Life will be produced Saturday night. Twice Miss Coghlan has thrown down her part disgusted, and twice Mr. Wallack has soothed her into taking it up again. Effie Germon and Miss Measer have been prevailed upon to accept small parts in the drama. Mr. Wallack's idea is to "strengthen the weak female interest."—Frank Evans is playing The Galley Slave to good houses at the Windsor.

New Plays for the Union Square

"I went to Europe for pleasure," said Manager Palmer to a representative of THE MIRROR yesterday, "and I gave little heed to business."

"But you purchased a new play while abroad?" ventured the reporter.

"Yes, I did do so. While I was visiting in London I went to see the French company in one of its performances. I liked the play exceedingly, and I judged that it would be a success if properly presented here; so I purchased it and will present it at the Union Square. My opinion of its merits were more than confirmed when I saw it presented at the Comedie Francaise."

"What will it be christened in English?"

"That I cannot say. The French name is Les Rantzeau. It is a pure comedy-drama, and is written in a beautiful style. In my opinion it is a pure heart story, entirely different from the reigning style of blood and thunder drama. When it is properly presented I hope it will afford a striking contrast to the prevailing lurid productions."

"What is the prominent feature of the play?"

"It illustrates the fact that love is stronger than hate in the human heart."

"Was Les Rantzeau the only play you purchased while abroad?"

"No; I arranged for another play, which has not yet been produced. It is from the pen of the great French dramatist, Victorien Sardou, and will be produced at the Vaudeville, in Paris, in October next. The principal character will be played there by Bernhardt. The play has not yet been named—not even by Sardou himself. It is a comedy-drama, illustrating social life in France. It will probably open the season at the Union Square during Thanksgiving week."

"What is the outlook for the coming season?"

"Everything in which I am interested is 'booming.' The Black Flag is drawing well; the Lights o' London company No. 2 is playing to overflowing houses at Providence and all my other enterprises are doing very well indeed."

—Pearl Eytinge's Brentwood company comprises S. J. Brown, E. E. Parker, A. W. Purcell, Ernest Bartram, Willis Granger, Edwin Gray, C. F. Derious, Marion P. Clifton and Clara Fenwick. Alex. R. Webb is the manager.

Pen and Pencil.

After seeing The Blackbird at the Comique the other night, I was more than ever convinced that Boucy is the model of all modern makers of Irish plays, just as Charles Lever is the original in whose footsteps all the authors of Irish novels, since his time, have trodden. George L. Stout is responsible for Harrigan and Hart's new piece, and if you asked him why he introduced an incident from The Colleen Bawn in Act Four he would probably tell you that it gives master machinist Cutler an opportunity for getting in some fine work in the waterfall and whirlpool line.

I strongly suspect there is a shop somewhere out of sight (owned by Boucy, of course) in which ready-made characters for Irish drama are kept in stock. Else how would the dramatists all hit upon precisely the same kinds of puppets to move around in their Hibernian pieces? Does the Emerald Isle produce nothing but vagabonds, ma bouchals, pipers, idiot boys, colleens, informers, red-coats and crooning hags? In the district between the caves and the Causeway of the North and the green meadows and pleasant pastures of the South, between Cork and Port Rush, is there nothing get-atable but these antique fakes? Why, Ireland fairly throbs with dramatic

life—no country in the world offers a wider range of character for the playwright to pick from. Yet turbulent, poetic, pathetic and humorous as the Irish are as a race, no writer, except poor old Boucy, has ever done them justice on the boards. The same shabby old mammets are jerked out and used over and over again, while the flesh and blood of Erin is left to seethe and bob and bubble under a lid. Why doesn't somebody stick a fork into the pot and fish out something brand new? But I am flying away from The Blackbird.

The piece gives some fine opportunities for pictorial effect. The Devil's Pool alone is almost worth the price of admission. It contains the most difficult mechanical illusions.

The whole stage is occupied by this set. The scene is a wild, rocky glen, down the extreme back of which a body of painted water rushes, or rather moves at a lazy rate of speed. It makes two falls, then flows over a bed into which some real water, let down through a small tin runway, trickles. In front of this basin is a mechanical whirlpool, which revolves in dignified fashion during the act. The pool is evidently manufactured out of cotton and colored canvas, and it swings about on a swivel or some other equally simple contrivance. Pathways lead up on either side of the fall and pool, and broad-spreading trees interlock their branches in an arch above. A slender sapling and some wild ivy stretches across the stream so naturally as to deceive the spectator—he does not suspect its use until later on. I remember having seen just such a waterfall as this in Ireland. Doubtless some of my readers have visited the Torc cascade, just above Mr. Herbert's demesne, near the Lakes of Killarney. If so, in Bob Cutler's mimic affair they would recognize a very fair counterfeit. The pool is utilized to give Con Carolan, played by Edward Harrigan, a

Private Goslin Mona

chance to rescue Mona, a conventional peasant girl, assumed by Gertie Granville. Con jumps upon the innocent and unobtrusive sapling, and, as shown in Pencil's picture which heads this article, drags the screaming colleen from the painted water. It is, as I have hinted, most realistically arranged. On the night I was present the audience cheered the curtain up a number of times. The other scenic and mechanical arrangements scattered through the play are clever but not startling.

Ed Harrigan plays Con with a good deal of ability. His is not the conventional stage Irishman; but it is further removed, if that be possible, from the native born Celt than that fearfully and wonderfully conceived individual. However, the New York audiences wouldn't accept a real Irishman if Mr. Harrigan gave them one; so his characterization satisfies those that don't know the genuine article and is forgiven by those that do, because no living being is supposed to know whether the Milesian of the last century approached in any respect the Land-Leagueing Pat of to-day. There is a sly humor in Harrigan's acting that is never absent and never varies. It is thoroughly

understood by those that habitually attend his theatre and fully appreciated. Con's best scene is in the second act where he parries the questions of Major Neville regarding his religious faith with true Irish wit and baffles the officer's investigations by a never failing flux of falsehood. Con's songs, while characteristic, are by no means tuneful. "The Blackbird," with pipe accompaniment, is a doleful ditty of tedious length. I have always thought with Charles Dickens, that the Pretender never did any good except to form the subject of some charming Jacobite songs; but even that redeeming exception would be destroyed if Mr. Braham's choice of music be taken as a representation of the Scotch ballads about the romantic Charles Edward. Surely Braham might have done better for the Pretender had he tried! There are a dozen familiar Jacobite songs far prettier than either "Johnny Cope" or "The Blackbird" which I could mention. "The Mountain Dew," a rale ould Irish tune, and "A Trooper's the Pride of the Ladies" (sung by a young man whose chest heaves and arms wave in a manner painful to behold), are better because they are more in Mr. Braham's way. Mr. Harrigan's make-up is capital.

Five hearty meals a day aboard ship, not to speak of dinners at Richmond and suppers at the Cafe Americain, have rounded Tony

Hart's naturally robust limbs to an alarming extent. As exhibited by the airy costume of the Maurteen Mahr, the idiot boy, they bear a striking resemblance to a pair of well filled U. S. mail-bags. His face is as round as an apple, and his body as corpulent as a beer barrel. Singularly enough, this increase of avoirdupois adds correspondingly to Tony's good looks. He is handsomer than before—but very unlike a picturesque idiot in appearance. However, he acts capitally, showing rare talent now and then—especially in the speech descriptive of the murder of his father by British soldiers. DeWolf Hopper

has one advantage, in this weather, over his fellow-actors: up at his elevation the air is cool and comfortable. He is a tall actor, both in the literal and the slang sense. As Redmond Darcy he is most acceptable. In manner and utterance he embodies the idea of a dashing young rebel. Harrigan might utilize Hopper in place of the sapling to effect Mona's rescue from the Devil's Pool. No extra charge for this suggestion.

It is strange to see John Wild and W. Gray Esq., in breast plates, helmets and leggins. Wild's part of Private Goslin is small, but has some "fat" in it, while Gray, as the Sergeant, has nothing but lean. Harry Fisher, who impersonates Peery Dunleevy, the informer and villain-in chief, is another old Comique favorite; he is better fixed than Gray or Wild. I never imagined Fisher could play anything but a Dutchman, because he has been so closely confined to that line of business. Barring a tendency to be too loud, he gives an admirable performance. Mona is acted by Gertie Granville; but she lacks the trick of putting on the brogue. She looks pretty in the part, and gets through

satisfactorily. Annie Ware replaces Mrs. Yeamans I suppose. She plays an old woman, Biddy Doyle, acceptably. But she does not compensate for Mrs. Yeamans, who was something more than a "reliable" or "responsible" old woman. Incidental to the piece there is a good old shindy in Mahr's cabin. It reminded the audience of the frays in the Mulligan pieces and Squatter Sovereignty, and it pleased them accordingly.

The Blackbird may be set down as a success. The probabilities, are if the old style of comedy had been adhered to I could have chronicled a triumph. The present production demonstrates the ability of the Comique people to put up a regular drama as well as any other theatre. But if Harrigan does not go back to the local pictures that have made him rich and famous and get back the people who illustrated them he will find his grip on New York loosening. The dancing scene of Mike Bradley isn't funny in itself; but the audience roar, because it shows them one of their old favorites for a few minutes. I suppose Harrigan is ambitious and thinks that he's elevating the tone of himself and his theatre by this sort of thing. If that is the case he's quite wrong. The Squatter Sovereignty style of play was his, and his alone. Nobody else infringed upon it because nobody could do so successfully. The sooner he gets back to it the

better, because it's his exclusive, unapproachable field. Melodrama is within the range of every manager, and is likely to be done to death. Then, with his old aids scattered, where is Mr. Harrigan? Why, Mr. Harrigan is more or less left.

The Blackbird is a fair melodrama, taking its splendid mounting and excellent acting into consideration. But separating it from these, looking at the piece by itself, it can only be called trash. The chivalry and romance of the time at which the scene is laid find no adequate representation in excitement and realism as supplied by the scene-painter and the machinist. The period was one which admits of romantic treatment only to make it attractive. Mr. Stout has crowded his story with incidents that are attractive, not because of their picturesqueness, but because of their clamor. There is, besides, a redundancy of episode—the eye can scarcely follow some of the complicated action that assists in the development of the plot; such, for instance, as is found at the close of the first act.

Seats are selling two weeks ahead, so Manager Cannon informs me, and The Blackbird will run as long as the curiosity to see it lasts. If New York curiosity gets aroused it's apt to last a good while. PEN.

An Old Hand.

Among many applications for positions received by M. B. Leavitt was the following from Baltimore; it came to hand Tuesday: "I am, dear sir, an old hand, being in the business seven weeks; and am in perfect condition for this season. My dimensions are—age, 27 1 2 years; height, 5 feet 9 inches; size of chest, 40 inches; appearance real nice; calf, 14 1-2 inches. My acting, dear sir, is with my whole soul and body, as I live alone for the stage. The following are my terms: If you furnish me with board and A1 suit of clothes and good heavy fine overcoat, a hat, tie, scarf, shoes, socks, and $75 in money (with which I wish to pay a debt of $65); also furnish me the necessary attire for the stage, I am willing to act from September, 1882, to April, 1883, without any salary. If you wish to know my ability as an actor, you can order the head man of your troupe to come to my residence and I will act like everything. Dear sir, enclosed your patience will find two stamps to repay postage. If you engage me, dear sir, I will, I am positive, do a large business for you. I remain, yours, WM. O. WHITE."

The answer William received to his tender epistle will probably encourage him to join the Army or commit suicide, as the matter was referred to Leavitt's general manager, Kit Clarke, for a reply. As William enclosed a three and two cent stamp to repay an answer, he received a sealed reply and two postal cards. The principal "trouble" is the size of William's chest, being but 40 inches, and as he entirely neglected the important item of "nerve," the quality of which was not stated, his offer had to be rejected. The communication bears internal evidence of the writer's possession of this latter valuable quality, for which he received full credit. William does not "join out."

—Leslie Gossin brought himself and his family to town Wednesday, from the Catskills, where they have been passing the Summer. Mrs. Gossin has been seriously ill; but is now quite recovered.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): On Monday Miss Mather made her debut in Romeo and Juliet, to a crowded house, the great majority of the audience being people who had seen the famous Juliets in past seasons, and were there to sit in judgment on the new star. The support given Miss Mather was quite acceptable. Alexander Salvini was good as Romeo, and will improve as he becomes more familiar with the language. Milnes Levick as Mercutio was admirable, the Queen Mab speech and the duel with Tybalt receiving well merited applause that lasted for some minutes. The star received numerous recalls and many handsome floral offerings.

Grand Opera House (John A. Hamlin, manager): The Consolidated Colored Minstrels have filled the house at every performance, and have given a good and enjoyable entertainment. The Zouave Drill and clog dance, and Bob Mack and his little game bantam were particularly noticeable. They remain one more week, and then T. W. Keene will commence a two week's engagement.

Haverly's Theatre (J. H. Haverly, proprietor): The Mastodon Minstrels have received a good share of the public's attention the past week, giving a tolerably good performance, as minstrels go. They are not, however, up to Mr. Haverly's usual standard of excellence by any means. Frank Mayo in Davy Crockett this week, 4th.

Hooley's Theatre (R. M. Hooley, manager): The Kiralfys' Black Crook continues to draw and no doubt would play on forever, but Mr. Hooley believes in variety, so The Crook must go, and on the 11th Willie Edouin comes in Sparks.

Olympic (J. H. Meade, manager): Heath and McIntyre's Specialty troupe have done well, and they give place to Tony Pastor's combination.

Academy of Music (Dan'l Shelby, manager): Gus. Williams presented his new play, One of the Finest, to good audiences all the week, and he was as amusing as ever in the character of John Mishler. Next week Buffalo Bill and his genuine Indian Princess appear.

Items: At the professional matinee given by the managers of the Genuine Colored Minstrels on Friday afternoon, the Grand Opera House was crowded, and if there were any actors in the city who failed to attend, it was because they could not get in. William Young, author of Pendragon, is in the city.—Roland Reed, with his Cheek, will appear at McVicker's following Miss Mather.—Harry and Clark Hamlin have gone to New York. The latter will remain as an attache of Duff's Theatre, and the former, after a short vacation, will return and resume his duties as business manager of the Grand Opera House.—C. H. McConnell once had a crayon artist "do him" in black and white; but it was so bad a likeness that he refused to accept it. Imagine his disgust when, on a recent occasion, the employes of his printing establishment, wishing to give him a present of some kind, hit upon a picture of himself, and by an unlucky chance engaged the same artist who had already in his studio a certain rejected work of art. It was presented, and the thanks of McConnell to his thoughtful assistants were not recorded in Heaven.

THE MATHER DEBUT.

In estimating Miss Mather's powers as an actress, it must not be forgotten that she is yet untried in the varied and arduous roles which in the future she will be called upon to assume. It is as Juliet alone that we must view her, and endeavor to form some idea of her. No one in our remembrance was ever called upon to play a part under such trying circumstances as was Margaret Mather on the night of August 28. Unknown to a vast majority of her audience, except as a new aspirant for dramatic honors; surrounded for the first time in her life with old and tried actors, and the scenes and properties of a stage; unaccustomed to the foot lights searching brightness—she came, and like the Roman of old—saw and conquered. That the critical audience before whom she appeared were worked up to a pitch of enthusiasm over her accomplishment is not to be wondered at, for their applause was won fairly and honestly. Miss Mather is not cast in a mould that could win success by a display of classic beauty and a little dramatic talent. Her figure is petite, and her face can boast of no one feature that would be called beautiful; but she has that which can far outvie either a commanding figure, or a face cast in a Grecian mould; she has soul, and a rare intelligence beaming in every feature; a voice that can ring the changes on every note from the sweet love song "O Romeo, Romeo, wherefore art thou, Romeo?" to that terrible invocation to the spirit of the slain Tybalt. One extraordinary feature of this performance was the entire absence of anything amateurish. Miss Mather had not been on the stage five minutes before the vast audience forgot that they had come to look upon a debutante and an inexperienced girl in her first attempt at acting

In the opening scene with the Nurse, the winning, girlish Juliet, who has not yet met her Romeo, and felt what it is to love and be loved, was admirably presented, and before the scene was ended it could be seen that at one step this remarkable young lady had placed herself where it has taken others years of labor to reach. The balcony scene brought out the sweetness and melody in her voice, for in the tender passages of the play she displays to beautiful advantage that most excellent thing in woman "a voice gentle and low." There was much grace and unstudied freedom in her postures, and none of the stiffness and uncertainty of movement that might be expected in one unused to the stage. The trying test scene of the play, known as the potion scene, was carried through with a power and strength of conception as unexpected as it was gratifying. To sum up, Miss Mather achieved an undoubted success and can go forward to the consummation of her highest ambition.

BOSTON.

Boston Museum: A Scrap of Paper and Poor Pillicoddy were presented during the early part of the second week, the cast for the comedy being to a great extent similar to that given at a former representation at this house, and it is needless to say that the utmost satisfaction was given, the principal members of the company gaining calls before the curtain. Poor Pillicoddy, which is known as a "Warren farce," gave the favorite comedian an opportunity to appear in one of his well known characters, in which he is always welcome. He was ably supported by George Wilson, Mrs. Vincent and others. The last three nights of the week A Celebrated Case was presented, with Charles Barron as Jean Renaud—a character in which this excellent actor appears to great advantage, his powerful acting as the convict leaving a great impression. Annie Clarke, as Madelene and Adrienne, acted, as before, with force and intelligence. George Parks made the part of Count de Mornay too much of a stage villain—a fault which he will undoubtedly overcome in time. Little Gracie Calef, as the Child, delivered her lines in a manner which evinced much brightness. This week, The Guv'nor, which proved such a success when produced two years ago.

Park: Divorcons, which was presented for the second and last week, attracted large and well pleased audiences, the brightness of the dialogue, the admirable acting and magnificent stage setting winning favorable comments on all sides. Alice Dunning Lingard, Mr. Walcot, and Mr. Freeman have left favorable impressions. This week Odette will be presented, the cast being in most respects similar to that seen in New York.

Boston Theatre: A Free Pardon, with its thrilling incidents and splendid stage setting, has been withdrawn, and gives place this week to F. S. Chaufrau in Kit. The Judge and Major will this year be impersonated by Messrs. Springer and Maguinnis. Youth is underlined.

Globe: The Merry War proved quite an attraction with its pleasing music and charming stage pictures. This week the Kiralfy Brothers' combination will appear in Around the World in Eighty Days. A large ballet will appear, in addition to Mlle Theodore de Gillert and Mme. Turri, and a prominent feature in the procession will be the elephant Bamboo—not a Bamboo elephant.

Howard: The excellent bill offered has attracted large and delightful audiences. This week another combination of variety stars, including Wheatley and Traynor, Charles Ellis and Clara Moore, Cronin and Sullivan, and others will appear.

Oakland Garden: Uncle Tom's Cabin by C. H. Smith's double combination has attracted large crowds. Owing to the success of the company, Uncle Tom will be presented another week.

Items: Manager Lothrop of the Boylston Museum has rented the Windsor Theatre and will at once commence to make alterations and improvements. It is the intention of Mr. Lothrop to present combinations and the strongest and best attractions.—Work will be continued day and night at the Bijou Theatre so as to have it in readiness as soon as possible.—Needles and Pins will be presented at the Park Theatre after Odette.—Joseph Proctor, under the management of William Harris, will produce Nick of the Woods, commencing at Worcester this week.—The Lingard company, which presented Divorcons in such excellent style at the Park will appear at the Bijou later.—Work at the Boylston Museum is progressing rapidly and the building inside and outside will present a neat and attractive appearance.

ST. LOUIS.

SEPT. 2.

Uhrig's Cave (Collins and Short managers): Olivette was revived by the Ford Comic Opera company August 27, on the 28th, 29th and 30th The Mascotte was given with several new people in the cast. Merry War will be repeated to night and the season closes with a testimonial to Charles E. Ford.

Pickwick Theatre (E. E. Rice, manager): The New York Ideal company not arrive on Tuesday morning as announced, and L'Afrique was carried over for two nights. On Wednesday night the Ideals appeared in the Pirates of Penzance and made a great hit. The weather was cold and inclement and the exquisite Bijou Theatre was used, the audiences being very large. For next week The Mascotte, Patience, and Billee Taylor were announced, but so emphatic has been the success of The Pirates that their production will probably be postponed.

Grand Opera House (John W. Norton, manager): Tony Pastor and his specialty troupe opened the season at this house August 26 to a fair audience. The performance was good but contained too many old features. The genial Tony had a rousing reception and Jacques Kruger made an especial hit in his new impersonations. Milton Nobles opens his season at this house in The Phoenix on 3d. Interviews and A Man of the People are underlined.

Pope's Theatre (Charles R. Pope, manager): Miss Minnie Maddern opened her engagement and the season August 26, to a house brilliant in point of quality and numbers. Her engagement has been a very great success and her support fine. During her engagement she has appeared as Clip in Fogg's Ferry, and in Wild Wave. James W. McGrath, as Edward O'Donohue in The Irish American, Sunday, 3d.

People's Theatre (Mitchell and Robertson, managers): Hyde and Behman, with a small, but carefully selected variety company opened the season at this house August 26; business opened large and continued fine; Nick Roberts' Humpty Dumpty troupe, 3d.

Items: Blanche Chapman and George Denham had a benefit August 28, when The Mascotte was revived. The attendance was large.—On the same night Mr. Wayman McCreery had a testimonial at the Pickwick his friends turning out well to compliment him.—The new curtain at Pope's, from the pencil of Ernest Albert is very beautiful; it represents an autumn landscape, *en medallion*, upon a very richly traced and elaborately patterned groundwork of drapery.—Henry W. Moore, dramatic critic and city editor of the *Post Dispatch*, has returned from his vacation in California, where he had a glorious time, meeting many professional friends.—It is said that John R. Jennings of the Pickwick theatre, pays a guarantee of $1,000 per week for a five weeks engagement of the New York Ideals.—The Kiralfys produce their new Black Crook at Pope's Theatre 10th. The new Olympic will be ready for opening 11th, with J. K. Emmet in Fritz.—James W. McGrath, who assumes the leading role in The Irish American at Pope's next week, used to be a member of the old variety firm of Sheridan and Mack.—The Ford Opera company will leave Sunday morning for Cincinnati, opening a twelve weeks season at Heuck's Opera House.—Lillie Grubb, the beauty of the Ford company, has gone to New York and will make another engagement for next season.—W. H. Fitzgerald the baritone of the Ford company, has gone to New York, where he will open his season in the Hess Opera company.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Barlow, Wilson and Co.'s Minstrels closed on the 2d, after a week of big business, notwithstanding the intense heat. Mr. and Mrs. McKee Rankin opened on Monday night in '49, to a good house. Next week, The Galley Slave.

Ford's Opera House (John T. Ford, proprietor): During the week just past, the lobby has been further embelished and improved, and the front of the house presents a very attractive appearance. George H. Adams opened his season here on Monday night with his new pantomime, Humpty Dumpty in Paris, to a big house. The tricks and costumes are new, and the piece runs very smoothly. Next week, Ford's Comic Opera company in the Merry War.

Monumental Theatre (James L. Kernan, manager): The business with the Sea of Ice last week must have been gratifying to the management. The curtain was rung up to big audiences every night. It would be but fair to make favorable mention of the company engaged in its production: Annie Ward Tiffany, Mr. and Mrs. S. K. Chester, W. H. Bokee, Oliver Doud and Sally Apt did fine work. The Big Four combination opened Monday night. The bill includes Santord and Wilson, Frank Lewis, Nellie Richards, Luigi del Oro, Murray and Murphy, Walton and Edwards, Bryant and Richmond, Durand, Samuels and the Big Four.

Front Street Theatre (Dan A. Kelly, manager): Sid C. France in his drama, Dead to the World, drew large houses last week, and the olio was particularly good. The Lorenzo Brothers are the stars this week, supported by the stock company and their trained dogs. Avenged is the play underlined. A short olio precedes the drama.

Items: W. W. Furst, late musical director of Ford's Comic Opera company, was married in this city August 24 to Mamie Taylor, of the same company. Prof. Furst goes out next season with the Salisbury Troubadours.—The Academy of Music opens on the 25th with Rice's Surprise Party.—Harry Conway, assistant manager of Academy of Music, is at home again. Your representative here called at the office to see him a day or two since, and was cordially received. Harry is very popular here, particularly with the press, to whom he is always courteous and kind.

NEW ORLEANS.

Our theatres are now receiving the finishing touches in the way of renovation and redecoration, preparatory to the opening of the season. The Academy opens 6th, with N. D. Roberts' Pantomime and Specialty company, to be followed by Minnie Maddern. The St. Charles opening follows in a few weeks, and the Grand Opera House shortly afterwards. Everything is in readiness for the inauguration of the season at the French Opera House on Nov. 10. John Davis, representative of Mr. Defossez, is very busy attending to preliminary arrangements and details. He reports a handsome subscription list. Some important and desirable alterations have been made in the house.

The Stultz Dramatic company are in the city, having just returned from a visit to Brazos, Santiago. They are in very hard luck, and efforts are being made to secure an engagement for them at one of our lakeside resorts. I understand that Joe Gobay has been engaged as stage manager of the pooled theatres in this city for next season. This is good selection. Joe has lots of friends here, all of whom will be more than glad to welcome him among them again. He was for years connected with our theatres here.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): David Sinton, the new proprietor, has expended $20,000 (which the energetic advertiser increases to $40,000 with little or no apparent effort) in remodeling and improving the theatre. The more marked improvements consist in the substitution of the French style boxes and the introduction of Scenic Artist Waugh's patent stage. In addition to Manager Miles, the house staff included in its roster—Harry Lewis, business manager and treasurer; C. Bowers, assistant treasurer; Charles Kover, door keeper; Louis Bauer, chief usher; DeWitt C. Waugh, scenic artist; George Fields, stage carpenter, and Charles Huppman, properties. Thatcher, Primrose and West's Minstrels inaugurate the the season 4th, and the Hanlons follow 11th, with La Voyage en Suisse.

Heuck's Opera House (James Collins, manager): Flint and Steel, with Harry Webber in the leading role, proved attractive enough to last the entire week. The play itself will undergo several improvements before being elsewhere presented. Eva Webber, as Aunt Amelia, created no little merriment, and her efforts aided considerably towards the week's success. The Ford Comic Opera company will favor us with Strauss' Merry War during current week, the cast embracing Blanche Chapman and Charles H. Drew, old time favorites in Cincinnati. Scenic Artist Hughes has prepared some elaborate settings, and it is very probable that packed houses will be ensured for the week. Gus Williams in One of the Finest, 18th.

Vine Street Opera House (Charles S. Smith, manager): As indicated in my last, Manager Smith, with his clever specialty company, packed the house to repletion nightly. Bertha Waring's dancing and the eccentric business of John Riley and Marsh Adams created very favorable impressions, and the trio have been retained for the current week. In addition to the stars of the occasion, the Ford boys, who "removed" Jesse James, and who will explain their modus operandi, the programme will present Charles and Carrie Moore, Frankie Jones, the infant phenomenon; Della Turner, Ada Clifton and Joe Redmond. An iron balcony, which will serve the orchestra for a music stand as well, is being rapidly completed.

Items: Margaret Mather will appear at the Grand during week of 25th.—Uncle Sam Colville arrived August 31, and under the protecting arm of Manager Miles spent the day devouring the beauties of the rejuvenated Grand.—Billy Winterburn, recently connected with the business management of the Highland House, departed for New York August 28 to assume the advance interests of the Jeffreys-Lewis La Belle Russe combination.—Dora Hennings, professionally known as Mlle. Dorani, will sail for Europe 10th.—The new opera house at Lima will be formally opened 4th with the Emma Abbott Opera company as the attraction.—George W. June, in advance of the Kiralfy Brother's Black Crook combination, arrived August 31 en route to Chicago. The combination he represents will hold the boards at Robinson's during week of 18th.—Not to be outdone by their Northern rivals, the public spirited denizens of Dallas, Tex., propose to have a musical festival, and to that end negotiations are pending with Louis Ballenberg's Cincinnati orchestra.—Harry Webber will temporarily discard Flint and Steel and return to his first love Nip and Tuck.—During the performance of the former play at Heuck's on August 31, Martha Wren (Collins), who assumes the role of Natty Nibbs, was presented with a handsome floral harp.—Advance Agent Arthur heralding the appearance of Ford's Comic Opera company at Heuck's, 4th, arrived August 29.—Al. Donnand, who serves in the same capacity with the Minnie Maddern troupe arrived 2d.—Eugene Gorman, who has secured the Criterion Theatre, New Orleans, for the season, is in town en route to the metropolis for the purpose of engaging attractive comic opera talent for his theatre.—Otis O. Hall, prime mover and secretary of the proposed dramatic festival, arrived from New York 2d and announces that, with the sole exception of the date, all necessary details have been arranged.—James S. Edwards, formerly manager of the Coliseum and at present looking after the interests of Harry Richmond's Specialty combination, arrived 1st. The troupe will appear at the Buckingham in Louisville, week of 11th.—The immense attendance always insured by the Exposition will in all likelihood have a healthy effect in filling the coffers of our local amusement resorts.

BROOKLYN.

The regular season opened at the Grand Opera House on Saturday night last, 2d, with Colliers' Banker's Daughter combination, strengthened by the addition of Charles Thorne, Jr.

During the summer the House has been thoroughly modernized, and is, practically a new edifice. Several thousand dollars have been expended on alterations, decorations, etc., both before and behind the footlights. The lobby has been enlarged, and an extra box-office added; new chandeliers and statuettes adorn the entrance. The most noticeable change in the auditorium is the upholstery of the boxes and surroundings, which gives a fine effect to the view of the stage. Behind the footlights still more extensive alterations have been made. The stage has been lowered, enlarged and completely altered. Several new dressing-rooms have been added; ballet and orchestra quarters have been built under the stage. All plays including the most elaborate spectacular can now have the necessary room.

There was a large and brilliant audience present at the opening, which filled the house before the curtain was rung up. As the curtain rose, revealing an elegant stage setting, round after round of applause rang through the house. Souvenir programmes were given to each lady. Mr. Thorne was a great attraction, and his friends and admirers were out in full force. On his appearance there was a furore of handclapping. The interest of the play never lost its hold upon the audience up to the fall of the curtain on the last act. Mr. Thorne is well known to all theatre-goers, and needs no special mention except to repeat that what he did was done to perfection. Edward Lamb an old time Brooklyn favorite, was warmly received, showing he had not been forgotten. The rest of the support was excellent, and taken all in all the management may well feel proud over the auspicious opening of their handsome theatre. Charlotte Thompson appears 11th in the new Jane Eyre.

At the Park, Mlle. Rhea began a week's engagement on Monday, to a full house. Mlle. Rhea, it will be remembered, made her debut at this theatre one year ago, and it was but appropriate she should make the beginning of her second season at the same house. She appeared in the title role of Adrienne Lecouvreur, natural, graceful and lovely. Her foreign pronunciation is still apparent, especially in her more impassioned reading. Her support is strong, the leading man being William Harris. Sarah von Leer, a Brooklyn lady, known in amateur dramatic circles, made her debut in the company as leading lady. Besides Adrienne, Mlle. Rhea will appear during the week as Camille and as Beatrice in Much Ado About Nothing. Next week, Bartley Campbell's new play The White Slave.

At Haverly's the Boston Juvenile Opera company are the attraction.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): This house opened Monday night with An American King, James O'Neill assuming the leading character. The plot of the play is good, and although some parts are open to criticism, the piece is one of the best that the Novelty has produced. Mr. O'Neill has certainly put his whole heart and mind to the work of presenting the hero, Nat Ruggles, in the most effective style, and he received unstinted applause from the entire audience. During the Summer months improvements have been made in the theatre in the way of new paint, carpets, etc., and the interior presents a very cosy, neat appearance.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Within ten days this handsome, well appointed house will have thrown open its doors to welcome the many theatre goers of another, and let us hope, more prosperous season than it has ever enjoyed. Indications all point that way; the attractions are even better than last; the house was never in better condition, and manager Hanna, I am sure, will exert himself more than ever towards providing for the comfort of his numerous patrons and friends; Haverly's Mastodons will inaugurate the wear-and tear of the new stage 13th; Dan Thompson fills week of 18th.

Academy (John A. Ellsler, manager): Professor Hartz drew fair-sized audiences week of August 28. His show will do very nicely for small provincial towns. The professor's performance, compared to Hermann, is that of a mere pretender. Katie Huntington, the much lauded Canton prodigy is disappointing. Her voice is constrained and her actions are entirely too affected. Max Hugo does some clever balancing, while Diehl and Stump perpetrate a musical sketch in imitation of Fields and Hoey. Miss Mitchell enacts the spirituelle, aided by the absence of calcium lights. McIntyre and Heath furnish variety novelties this week, and Fred. B. Warde, the legitimate, next.

Items: F. C. Tegethoff left August 28 for Indianapolis to join Nick Roberts and manage his H. D. troupe.—Tom Fraser, agent of Annie Pixley; C. W. Roberts, advance of Fred. Warde, and James Herne were in town last week.—Professor Hartz expects to clear $30,000 this season and astonish Clevelanders before long with a grand, first-class theatre. Let it come. That's just what Cleveland wants. Professor Miller, ventriloquist, was dropped from the Hartz combination early in last week. Deihl and Stump will probably follow. Frank Bose, Dutch comedian, joined here.—A number of Mr. Montpelier's friends surprised him by a social gathering and presentation of a gold fob and seal one evening last week.—The trip to Chicago, of Cleveland press men, to be present at Margaret Mather's debut, was very enjoyable. A special Wagner coach, conveying the party left here 7:30 P. M. of 27th; but no one could sleep a wink on account of the hilarity aboard. Reaching Chicago next morning, they were met by J. M. Hill and W. D. Eaton and escorted to the Tremont House, where they made their headquarters. Were entertained at the Chicago Press Club Rooms and enjoyed a carriage ride to the principal points of interest in the city. Returning Tuesday evening the party was augmented by Messrs. Buhrer and Beck and Mr. Keene of the Buffalo *Courier*. Everyone expressed themselves highly delighted with the trip and hospitable treatment received while away.—Miss May Condell formerly with Harry Meredith's Ranch 10, is resting at home here for several weeks.—William H. Sherwood, advance of McIntyre and Heath was here 3d.—There is talk of instituting an Elk Lodge in Cleveland.—Mr. Hermann Ahlers has gone to New York to look after vocal attraction for the coming Philharmonic Orchestra Concerts.—Mr. and John Ranney have gone to Nantucket for a few weeks.—The Lady orchestra continues at the Gardens this week. While not to be mentioned in the same breath with Thomas' incomparable band, it is a very fair one, and their work is distinguished by a vigor and precision which reveal careful and thorough training.—Junius Bernard, of Le Clair and Russell combination writes me from Pittsburg, claiming the credit of my notice last week, awarded to Larry Smith for the personation of Sammy Duggan. It seems Mr. Larry Smith left the company in Buffalo, while the same programme were retained here, hence my unwitting mistake. All right, Sammy; you're a "good un" whoever you are.

PHILADELPHIA.

Haverly's (Nixon and Zimmerman, managers): This beautiful theatre began the season on Monday night with Lawrence Barrett as Richelieu. The theatre has been renovated throughout, and the opening was peculiarly brilliant. New paint, new carpets, new box curtains and new tidies gave a very neat appearance. Mr. Barrett had a large audience, and his well known rendition of the Cardinal was well received. His company is very good. Louis James played De Mauprat, Miss Wainwright Julie and Mr. Rogers Joseph. Hamlet was given on Tuesday night.

Arch (Mrs. John Drew, manager): The Hess Acme company opened this theatre with The Chimes of Normandy. The company is an excellent one, and the pretty opera has seldom been rendered in a more effective manner. Miss A. St. Quinten's Mignonette was a very bright and pleasing performance, and Emma Elsner's Germaine was well done. Henry C. Peakes played Gaspard with enough originality about it to make an interesting performance. Mark Smith's Marquis was a finished presentation. The chorus was most excellent. The audience was decidedly enthusiastic, and with reason. The encores were numerous.

Walnut (—— manager): I put it blank, because at this writing no one knows who the manager is. John S. Clarke, the owner, has arrived in town, and there will be a speedy settlement of the question. The play on Monday night was Squatter Sovereignty, by the M. W. Hanley company. It was well done and very laughable.

Items: The Opera House, Zimmerman and Nixon, managers, will open on Monday next with Minnie Palmer in My Sweetheart.—Hon. George S. Boker's new play, Francesca da Rimini, will be produced by Lawrence Barrett at Haverly's Theatre next week. Fred Zimmerman looks happy as a clam at high water. He had a splendid house at Haverly's on Monday.—Annie Firmin and John Jack are playing The New Magdelen at Wood's Museum. Miss Firmin has a benefit on Friday.—The Eighth Street Theatre opened as a full-fledged variety house on Monday. E. T. Goodrich appeared as Grizzly Adams and there was a ballet troupe.—Joseph J. Dowling's Nobody's Claims is the attraction at the National, and E. B. Leavitt's Specialty company at the Grand Central.—Carncross' Eleventh Street Opera House has a very amusing programme.—All the theatres look as bright as new pins. Considerable money has been spent on all of them during the summer.—The Lyceum opens next Monday with the Boston Miniature Ideal Opera troupe in Patience. The theatre will devote itself entirely to light operas.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Closed; the alterations and repairs will be finished the first week in September.

Globe Theatre (M. Goldsmith, manager): Valentine Love in sensational drama and a strong olio. Business on the increase.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (Hawes and Keeler, managers): Uncle Tom's Cabin was presented for matinee and evening, 2d, by Anthony and Ellis' company, to large audiences; 7th, Carrie Swain in Cad, the Tomboy.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Danites (Lizzie May Ulmer as the star) to good house, August 30; M. W. Hanley's Squatter Sovereignty 31st, to a packed house—$700.

NEW HAVEN.

New Haven Opera House (Palmer and Ulmer, managers): The Danites, August 26 and 28, was finely played and well put on. Mart. Hanley followed 29th and 30th, with his Squatter Sovereignty, and jumped into instant popularity. Business was fine and audience delighted.

The most interesting event was the pro-

duction, for the first time on any stage, of Leonard Grover's new play, Cad, the Tomboy, by Carrie Swain, and a really competent party supporting her. The play has many points which are original, among them Cad's escape from a fifth (?) story room by means of the telegraph wires, and again, her swimming the river off Randall's Island. The story in brief is as follows:

Mr. Cobb, a batchelor, in good circumstances, would step into a $300,000 if his deceased brother's widow (blind) and her two daughters, the elder of whom is Cad, could be put out of the way. By a flirtation he falls into the hands of a confidence woman and her husband, who soon become fellow conspirators. The widow is to be confined in an insane asylum, Cad in prison for larceny, and the baby at Randall's Island. Cad, with the help of a flame (who is, characteristically, a gas man), secures the freedom of all, and at last brings glory and wealth to the lap of virtue and dire destruction upon the schemes of the conspirators. Miss Swain made an excellent part of Cad, and the applause was hearty and well deserved.

Carll's Opera House (Peter R. Carll, proprietor): The season at this house was opened by Marion Elmore in Chispa, the new play by Thomson and Greene. The opening performance, 1st, drew many from Boston and New York, journalists and railroad men, friends of Manager Davis, who was once one of them. As they open in the metropolis 4th, I will only say that all who knew Miss Elmore only in burlesque were surprised at her alternate fire and pathos in more dramatic situations. Mr. Davis was loud in his praises of Manager Carll's roomy stage. Alvin Joslin comes 4th and Charlotte Thompson 9th.

Grand Opera House (Clark Peck, proprietor): Graves' Hearts of England combination open 7th, 8th and 9th; Barney McAuley comes 15th and 16th; Joseph Darling combination 20th and 21st; Wm. Stafford 22d and 23d.

Items: The American under the old management, opens 18th, with all its improvements completed.—Leonard Grover and his son were among the interested ones at Cad the Tomboy's reception, and the author seemed to be well pleased with its present ment.

WEST MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Palmer and Ulmer's company produced The Danites August 30, to a good house. The piece was well put on, and was certainly an improvement on the last performance of the piece in Meriden by the same company. Hanley's company, in Harrigan and Hart's Squatter Sovereignty, August 31, to a large and fashionable audience, the house being filled to its capacity. The receipts were about $600. Should the company ever produce the same piece in this city again, it would be sure of another packed house.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Barlow and Wilson's Minstrels this week. Mr. and Mrs. McKee Rankin next week in '49.

Ford's Opera House (John T. Ford, manager): Thatcher, Primrose and West drew crowded houses last three nights of last week. House will probably be closed until 18th, and cleaning, painting and brushing up generally indulged in. The gentlemanly and efficient corps of attaches is the same as last year. J. Louis Ford remains as local manager; Joseph Sessford, in box office; John Plant, treasurer; John A. Ellinger beams on all at the door, and Messrs. Plant, Jamison, Venable, Griffith, Spaulding and Schroeder are on duty above and below. A long list of first class attractions is announced. The Merry War will probably be the first.

Theatre Comique (T. E. Snelbaker, manager): This week Senator Charles L. Banks, in A Trip to Swampoodle. Regular season opens 8th with fine programme promised.

Driver's Summer Garden: This week Messrs. Pendy, Baker, Henning and Atwell, and Misses Jeffreys, Le Briton, Bessie Beach and Amelia Somerville. Melville and Melrose re engaged.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): The dull monotony was broken by Morton's Big Four Minstrels, 2d. They afforded pleasure to a good house. The new arrangement of the Opera House interior presents quite a holiday appearance; the front of the building will next receive attention.

MACON.

Ralston Hall (Turpin and Ogden, managers): In addition to the changes mentioned in a recent issue of THE MIRROR, a new drop-curtain is being painted, and new scenery has been ordered. Big Four Minstrels wrote for date of 4th, but could not get it, the workmen having the house. They may come 11th, but nothing definite. The season opens 18th, with Thatcher, Primrose and West's Minstrels, to be followed 25th, with Egbird-Brainard Comedy company. The programme for this house will be run by Irvine and McVay.

ILLINOIS.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Forbes' Comedy company, with Ben Cotton and Little Idalene in True Devotion and Black Diamonds, 1st and 2d to good houses. Booked: Bayse Comedy company, 13th, four nights; Square Man, 19th.

Items: Nothing has been done as yet to Durley Hall in the way of refurnishing. The lessees await the arrival of Senator Davis, the owner. Ben and Idalene Cotton commenced their season here.—Miss Litta is visiting friends in the city.—Lillian De Garmo leaves for New York next week to join one of Brooks and Dickson's companies.

ROCKFORD.

New Opera House (J. P. Norman, manager): The Fay Templeton Opera company gave an excellent performance of The Mascot August 28 to a crowded house. Quite a compliment in midsummer. We have coming 4th, Aldrich and Parsloe in My Partner; 5th, Tony Denier H. D. company. For the week of Sept. 11, (Fair) we have Buffalo Bill 11th, Callender's Minstrels 12th, 13th and 14th.

INDIANA.

INDIANAPOLIS.

English's Opera House (W. E. English, proprietor): James W. McGrath opened the house 1st, for two nights and matinee, in The Irish American. The play is not a brilliant success.

Park Theatre (J. B. and G. A. Dickson, proprietors): Nick Roberts opened his season August 31, giving two nights of Humpty Dumpty to crowded houses. The company is small; but has good material. Low prices ruled.

Grand Opera House (J. B. and G. A. Dickson, proprietors): This house has been closed for the week to allow the painters and paperhangers to put the finishing touches to the decorations. Gus Williams opens the regular season the 7th in One of the Finest. Tony Pastor returns 11th.

Zoo Theatre (Gillmore and Whallen, proprietors): The quality of the attractions improve as the season advances, and as a result the box office receipts increase. The following appear next week: The Professors Kennedy, Frank Jones and Alice Montague, J. J. Mullen and Kitty Mills, The Lorbeys, Annie Raymond, Tommy Adams, Jennie Oates and Minnie Kaye, the Barrys and Kelly and Ward.

Items: John Anderson, assistant manager at English's, has returned from his Summer vacation. His bluefish stories are marvellous.—John T. Dickson has made his Summer vacation profitable. While prospecting in Colorado he located a rich silver mine at Pitkin, Gunnison county, thirty miles from the Haverly Group. He has been offered $16,000 for a third interest, but declines to sell.—Frank N. Scott takes the position of advance agent for John A. Stevens 4th.—Lizzie Hegler, of this city, will play soubrette parts with Frank Mayo this season. She takes the stage name Miss Whitehall.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The season will be opened at this house by Nick Roberts' H. D. troupe, 2d. Minnie Maddern is booked for 5th.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Rice and Hooley's Minstrels came August 30, to rather light business. They make a great mistake in advertising attractions which they do not present. The Rankins, for instance, were announced as a leading card but did not appear, and no excuse was made. In other respects the company and performance were quite up to the average; The Grace Cartland combination is booked for 4th and 5th in Frou Frou and Nancy Sikes.

Grimes' Opera House (R. M. Washburn, manager): The following attractions are booked: J. W. Decker's Dramatic combination in Miner's Trust and other plays during week of 18th; Pearl Eytinge in Brentwood, 27th. The appearance of Miss Eytinge here is looked forward to with interest, as she is the first of the new stars to visit us.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Ensign Comedy company appeared August 28 in Rooms for Rent, to good business. Booked: Fay Templeton, 4th; Rice and Hooley's Minstrels, 5th.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Fay Templeton Opera company August 30 and 31, in Mascotte and Olivette, to large business; 1st and 2d, Grace Cartland in Frou Frou and Fanchon. Opening: Rice and Hooley's Minstrels 4th; United States Minstrels 11th.

Items: Jennie Dutton, of the Chicago Church Choir Opera company, is visiting friends in the city.—Fay Templeton will return 18th, by request, and present Billee Taylor. A great many friends called on her during her engagement here.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Ensign Comedy company, in Rooms for Rent, came August 26, to only fair business. The Cartland-Murray combination came 28th to 31st, in Frou Frou, Miss Multon and Fanchon, to fair business. Company very weak. We again have the pleasure of seeing Fay Templeton Opera company, 1st and 2d in Mascotte and Olivette. The advance sale is good. Webb's United States Minstrels are billed for 4th; Rice and Hooley's Minstrels 6th. Booked: Whitley's Hidden Hand company 9th; Roland Reed's Cheek 11th; Sol Smith Russell 15th; A. and P.'s My Partner 16th.

Items: Harry Parker departed August 28, to join Wood's Dramatic company at Chicago.—Bertha Leib left August 30 to join Frank Mayo. The company meet at Chicago for one week, then direct to San Francisco.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Rice and Hooley's Minstrels came August 29, to large audience. Billy Landes of this city, formerly of Landes Brothers, skatorial dancers, appeared with them and met with a hearty reception. The Hanlons come 4th and 5th, Willie Edouin's Sparks 8th, Andrews and Stockwell's Spectacular and Pantomime company 13th, Milton Nobles 16th, and the Exodusters' combination 18th.

Gibbon's Opera House (John A. Gibbons, manager): Nothing has yet been announced at this house.

OTTUMWA.

Lewis Opera House (R. Sutton, manager): Robert McWade opened the season here August 31, in Rip Van Winkle, to a good house. Coming: Fay Templeton Opera company 6th; Grace Cartland company 8th and 9th; Loretta Wells 13th; Charles L. Andrews Pantomime company 15th; Sol Smith Russell 21st; Whiteley's Hidden Hand company 25th; Rooms to Rent company 27th, and Milton Noble's Comedy company 29th and 30th.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., Managers): Frank Mordaunt and company arrived August 28, and opened their season here 31st to good business. The support is good and scenery fine. Haverly takes charge of the company at Denver. Old Shipmates pleased everybody.

TOPEKA.

Topeka Opera House No. 2 (George Crowther, manager): Chart opened for Abbott Tuesday morning, and by nine o'clock in the evening over $900 in seats had been sold. Prospects are, standing room only each evening.

Topeka Opera House No. 1 (Lester Crawford, manager): Grand opening occurred August 31, with Deaken's Lilliputian Opera company as the attraction. House first night good and continued fair remainder of week. Sweedish Quartette, 8th and 9th.

Item: The Topeka Opera House No. 2 served an injunction on Topeka Opera House No. 1, to restrain them from using the name, "Topeka Opera House," whereupon House No. 1 also served an injunction on House No. 2 to restrain them from using its (No. 1's) name.

KENTUCKY.

LEXINGTON.

Opera House (R. B. Marsh, manager): John T. Raymond opened this house and the season here August 28, in Fresh, and has held the boards all the week, giving Risks and Sellers. It must be very flattering, indeed, to Mr. Raymond to pack his house every night for a week in a city the size of Lexington. The company presented, 2d, for the first time on any stage, his new piece, For Congress.

LOUISVILLE.

Buckingham Theatre (Whalen Brothers, managers): The fourth week closed 3d to large business. The Everetts, Mondazo and Victoria, J. Mullen and Kitty Mills, H. Barrett, Annie Raymond, Frank Jones and Alice Montague, T. Adams, J. Redmond and Ada Clifton, Hawkins and Collins, all did well with their specialties. Each entertainment is closed by the Kennedy Bros., Mesmerists. They are indeed stars in their line. Booked: Hyde and Behman's company, 4th, week.

Items: The Kennedy Brothers have signed under Whalen Brothers for two years.—It is reported that an even dozen of our first society ladies are to follow Mary Anderson within the coming season.—There is talk of forming a professional company out of the present Amateur opera company.—The clarionetist, Mr. Rentz, has been engaged for the season with Becker's orchestra at Macauley's.—With the exception of three weeks, the time at the Buckingham is filled by first class variety companies.—The effects of Myers and Shorb's circus are to be sold at public auction 5th.—W. W Cole's circus will show 19th. Forepaugh will follow soon after. Date not yet announced.—Frank Farrell is expected in town the last of the week. Frank is well known here.

PADUCAH.

St. Clair Hall (Landis and Halloran, managers): Kate Putnam opens 26th for three nights.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Charlotte Thompson to a crowded house, 2d. Booked: B. McAuley, 6th, 7th; Tourists, 16th; Lawrence Barrett, 20th; John A. Stevens, 25th.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Season opened by Charlotte Thompson in Jane Eyre, 1st, to good house; Bennett and Moulton's Opera company came 2d, in Magic Slipper to ditto house.

PORTLAND.

Theatre: Charlotte Thompson and an admirable company in Jane Eyre and East Lynne was the only attraction for the week, and the house was well filled August 30, to see this popular artiste in the former, and a good audience witnessed the finest performance of East Lynne ever given on our boards. Miss Thompson's Lady Isabel is one of the finest characters I ever witnessed, and she must have felt complimented for her endeavor; Barney McAuley in Jarvis Section and his new play, The Jersey Man, 4th and 5th.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Will open for the season 7th, with a performance of The Tourists.

Items: Atkinson's Jollities are busy rehearsing at the Academy prior to starting out.—Hon. Isaac Stebbins, ex Mayor of Chelsea, has purchased the Academy. Owing to lateness of the season, the extensive repairs contemplated will not be made until next spring. New scenery, new carpets and new stage effects are to be added. The theatre will be under the management of J. B. Field.—Broadway Hall has been sold and closed as a theatre.

FALL RIVER.

Academy of Music (J. S. Borden, treasurer): Charlotte Thompson in The New Jane Eyre, August 28 to fair business; Leavitt's Gigantean Minstrels, 29th, gave a good entertainment to an equally good house; Baird's Minstrels, 2d, under the direction of the Grand Army of this city, to good house.

FITCHBURG.

Opera House: The season opened 6th with Duprez and Benedict's Minstrels as the attraction. The following companies are now booked: 7th, Charlotte Thompson; 11th, Fifth Avenue Comedy company, week; 19th, Leavitt's Minstrels; 25th, Palmer and Ulmer's Danites; 29th, C. L. Davis; 30th, Cad, the Tom Boy.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Duprez and Benedict's Minstrels opened the season August 28 to an immense house—$600. The party gave great satisfaction, and manager Duprez is to be congratulated upon his brilliant opening; Minnie Foster's Uncle Tom company, 30th, played to large house and satisfied everybody as usual. Coming: Leavitt's Minstrels, 4th; Kate Claxton's Two Orphans, 5th; and Washburn's Tent Show, 7th.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Booked: Smith's Double Uncle Tom 4th, Charlotte Thompson 8th.

LOWELL.

Huntington Hall (John F. Cosgrove, agent): Kate Claxton in Two Orphans, 1st, to $798; Duprez and Benedict's Minstrels will have a packed house to night, 2d; A charity fair will be held 4th, 5th, 6th, 7th and 8th, at which Mlle. Morlacci will appear, supported by good talent. Booked: Leavitt's Minstrels, 17th; Fifth Avenue combination, 18th and 19th; Wilbur Opera company, 20th.

LYNN.

Music Hall (Simons and Emery, lessees): Fifth Avenue Comedy company closed week ending 2d, presenting the following repertoire of plays in a painstaking and artistic manner: Ticket-of-Leave Man, Colleen Bawn, East Lynne, Lost in London, Irish Heiress, Led Astray, Uncle Tom's Cabin and Long Strike to small but delighted audiences. Coming: Henrietta Chanfrau, 9th; Leavitt's Minstrels, 16th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The season of 1882-83 was opened August 29, by Duprez and Benedict's Minstrels. Large business. Denman Thompson as Josh Whitcomb, under G. A. R. management, 2d. Light business.

Item: Two members of Duprez and Benedict's Minstrels are natives of and residents of this city.—James T. Gulick, middle man and Thomas May, cornetist.

TAUNTON.

Music Hall (A. B. White, proprietor): Leavitt's Gigantean Minstrels, August 31, to a large house. Performance first class; Baird's Minstrels, 11th; Uncle Tom; 19th; Danites, 21st.

WALTHAM.

Music Hall (R. B. Foster, manager): The manager is to be congratulated on the valuable acquisition to the hall, in the recent purchase of the scenery, properties, etc., from the late Gaiety Theatre, Boston. A new drop curtain is also being painted. These improvements will be greatly appreciated by our theatre goers.

MICHIGAN.

DETROIT.

The only house open last week was the Park Theatre, with the Harry Richmond company, to good business, Mr. Richmond especially being a favorite here. This week, The Fieldings in False Friendship, a version of Eviction.

John E. Ince offered F. C. Whitney $500 for the MS. and rights of Mrs. Partington; but it was not accepted. The history of this piece is similar to Haverly's Widow Bedott. Mr. Fostelle, whom Mr. Whitney had engaged, had a disagreement with him, separated and immediately commenced playing a version of the piece, though legally it appears to be the property of Mr. Whitney.

James H. Kelly leaves here 4th for St. Louis, to become advance agent for Adam Forepaugh. W. J. Scanlon arrived August 28, to commence rehearsals of Friend and Foe. He opens at Toledo 4th, returning for his engagement here at the Detroit Opera House, 8th. Gus Rennoyer, agent of Joseph Wheelock, came August 28, to commence the season for Mr. Wheelock, who opens at Whitney's Opera House, 11th.

W. C. Coup still continues to have attachments issued against him. He has confessed judgment on nearly every claim. The property was appraised at the very low figure of $29,492. It will be advertised for sale, and at the expiration of ten days auctioned off. The Sheriff permitted the employes to give an exhibition 28th, to secure enough money to enable them to return home. It netted $302 40, each getting $4.35. All have left except those retained to look after the animals. Charles Gayler, the advance agent, and three others were left in Petoskey with just twenty-five cents between them. They managed to reach Sheboygan, where J. M. French (ex circus manager) loaned them enough to reach Detroit.

M. B Curtis' friends at the towns below here have chartered a steamer to convey them hither to be present at his opening. Lawrence Barrett was here August 27, and held an informal levee at the Russell House. It was the close of the first week of the new season.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Haverly's Colored Minstrels August 26. Big business; performance good. Paper is up for Harry Webber 4th.

Kalamazoo Opera House (C. H. Chase, manager): Prof. Morris' Dog Show August 30. Afternoon and evening attendance good.

Item: Ben A. Bush is the new manager of the Academy of Music, taking the place of John V. Redpath, who was compelled to give up the position owing to ill health.

MINNESOTA.

HASTINGS.

Music Hall (J. B. Lambert, manager): Sol Smith Russell in Edgewood Folks, August 30, to crowded house. Booked: Whitley's Hidden Hand company, 4th; Karl Comedy company, 14th.

ST. PAUL.

Opera House (Charles Hains, manager): The dramatic season opened with Roland Reed in Cheek, four performances, August 28, 29, 30, to large houses. Reed made a decided hit as Dick Smythe. Alice Hastings, as Mrs. Racket, dressed and played the part admirably. The part of Nell, that of a girl about fourteen or fifteen years old, was assumed by Frances Bishop, of the same age, and played to perfection. Sol Smith Russell in Edgewood Folks, four performances, 31st, 1st and 2d, to good houses. Mr. Russell's quaint yet life like characters kept the audience in a perfect convulsion of mirth. His support is good, and deserves special mention. John McCullough, 4th, week.

Conley's Varieties (P. Conley, proprietor): Opened 28th, with a good company to a crowded house, drawing large audiences throughout the week.

Wood's Opera House (J. E. Wood, manager): Will open 4th with a good stock company in Fanchon, Effie Johns in the title role.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): After ten weeks' respite, the season opened at this house with Hanlon Brothers' Voyage en Suisse, August 28, to large business. The piece made a decided hit, and its return would be welcomed; Old Shipmates, 1st and 2d, and matinee, to fair business; Frank Mordaunt was well received and made the most of a somewhat unattractive part. The support was fair. There was, however, a lack of smoothness in the rendition of the play throughout, which marred the general effect. As this is the second appearance of the company together, however, this will undoubtedly be mended in the near future; Deakin's Liliputian Opera company, 8th and 9th.

Arena: Batcheller and Doris' circus, 5th; Forepaugh; 16th.

Items: The management at Coates' has rebuilt the West wall of that house this Summer, and the building is now as strong as can be made. This was thought necessary on account of some damage done by wind, early in the season.—The New Gillis Opera House will be inclosed in a week. It was intended to open in October; but it will not now be ready Feb. 1, and indeed it is doubtful if it can be used this season at all. When finished it will be an acquisition to the profession, as its appointments will be elegant throughout. It will seat 1700, and will be accessible, as it is in the heart of the city—McDaniell's Theatre has been thoroughly remodeled and renovated, and presents a neat and tasty appearance.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Robert McWade came August 26, in a reconstructed edition of Rip Van Winkle. Good houses. McWade was very pleasing as Rip; but the supporting company was only mediocre; Beedle and Prindle's Pleasure Party, a first class organization, appeared 30th to a big house, and gave immense satisfaction. Booked: 12th, Rooms to Rent; 21st, Frank Mordaunt, in Old Shipmates; 26th, Sol Smith Russell in Edgewood Folks; 27th, Corinne Merriemakers; Oct. 1, 2 and 3, Grace Cartland.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): Kate Claxton opened the regular season here August 29, playing Two Orphans to a large audience. Billed: Duprez Minstrels, 4th; The Jollities, 5th; Charlotte Thompson in Jane Eyre 6th.

Item: Manager Harrington has recently erected two fine bulletin boards at the Opera House entrance.

NEW JERSEY.

NEWARK.

Park Theatre (Leonard Gray, manager): August 28 and 29, Birch and Backus to large houses; 1st and 2d, Minnie Palmer in My Sweetheart to good business.

TRENTON.

Taylor Opera House (John Taylor, manager): Rentz-Santley Novelty company opened their season here August 29 to a large house, and gave an excellent but lengthy performance. Harris Comedy company 29th, to a fair house; company gave satisfaction. San Francisco Minstrels, 1st, gave an excellent performance to a fair house. Hanley's Squatter Sovereignty, 2d, to a large house. Company excellent; music and vocalists fine and people delighted.

Grand Central Garden (John Winter, proprietor): Departures—Carey and Mack, Clara Gordon, Nettie Weston, and Rice and Barton. No announcements as yet.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): This popular place of amusement opened its doors for the season on the 4th. The attraction was Harry Meredith's Ranch 10, which remains three nights and matinee. House was well filled on the opening night.

Tweddle Opera House (P. J. Callan, manager): Barry and Fay in Irish Aristocracy came 1st and 2d, to good business. The piece does not differ materially from Muldoon's Picnic of last season, except in the omission of the olio business, the introduction of one or two new characters, and a general brightening up of the dialogue. The company, as a whole, is good and gives a very amusing performance.

Music Hall (George E. Oliver, manager): Alice Oates' Comic Opera company came August 28 for three nights and matinee. The Mascotte and The Princess of Trebizonde were attempted and proved to be little more than rehearsals. Alice Oates was formerly a great favorite in this city, and the time has been when standing room was at a premium whenever she was announced to sing. The business of this engagement was poor, and deservedly so; for the singing was execrable and the acting worse. The Equine Paradox this week.

Levantine's Theatre (F. F. Levantine, manager): Opened August 28 to a large house, and business fair during remainder of week. Ferguson and Mack were the principal attraction. The improvements promised by the management have been made, and the interior is much more inviting than formerly. This week Quaker City Quartette and the usual olio are announced.

BATAVIA.

Opera House (H. C. Ferren, manager): The season opens 6th with Anthony and Ellis' U. T. C., to be followed by Denman Thompson in Joshua Whitcomb, 16th; Harrisons, 18th; Pat Rooney combination, 23d; C. H. Smith's Double U. S. C. 27th.

Arena: Barnum and Jumbo are billed for 12th.

BUFFALO.

St. James Hall (Thomas Carr, manager): August 28, 29 and 30, Victoria Loftus' Female Mastodons had a fair house the opening night. Light the next two. The performance was below the average in that line. August 31, Sept. 1 and 2, Ada Gray in East Lynne, drew good houses, opening with about $400. Anthony and Ellis' Uncle Tom 7th, 8th and 9th.

Academy of Music (Meech Brothers, managers): Opens the regular season to-night (4th) with Lotta in Bob. Barry and Fay's Irish Aristocracy company 11th, 12th and 13th.

The Adelphi (Joe Lang, manager): Niles, Evans, Bryant and Hoey's Meteor company opened the ball at this house August 28, and for a week packed the house nightly. Leavitt and Pastor's company 4th, week. They cannot fail to do an immense business.

ELMIRA.

Barnum showed 1st to his usual immense crowds. N. S. Thomas, the affable press agent, has been connected with P. T. B. for eight years, and is a thorough gentleman in every sense of the term.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): This house has undergone many improvements during the Summer. The stage has been entirely refurnished; seventeen new and complete sets of scenery have been added, with new floor, gas fixtures, etc. A neat and pretty new drop curtain has been hung, and the proscenium arch has been repainted. Upholstered folding opera chairs have been ordered for the reserved seat section. The house will reopen about the 15th.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The Victoria Loftus Novelty company opened a three nights' engagement August 31 to a fair audience, and without fear of dispute we award the company the biscuit, for they are clearly entitled to it. They are the rankest stage cranks that visited us in years—so vile, in fact, that Manager Lehnen decided that one performance was sufficient, and refused them the use of the house the remainder of the week. The position assumed by Mr. Lehnen in thus closing the house denotes his determination to manage the Grand in a strictly first class manner. Alice Oates, 4th, three nights. Barry and Fay 7th, 8th and 9th

Corinthian Academy of Music (Arthur Leutchford, manager): Lotta 11th, 12th and 13th, opening of the season.

Item: Local Manager D. W. Truss, of the Grand, is rapidly gaining friends in our city.

TROY.

Griswold Opera House (S. M. Hickey, manager): Barry and Fay's Comedy company came August 28 and 29 to large audiences. Alice Oates' Opera company 1st and 2d drew well. Coming: Helen Blythe, 4th and 5th; Harris' Mrs. Partington combination 5th and 7th; The Harrisons, 8th and 9th. This theatre is now in tip top order.

Rand's Opera House (Gardner Rand, manager): The Equine Paradox closed a week's engagement 2d to fair business. Coming: Ranch 10, 7th, 8th and 9th; the Holman Opera company, 19th and 20th.

Grand Central Theatre (Peter Curley, manager): This place is rapidly approaching completion, and will reopen in about a week with a variety company.

OHIO.

COLUMBUS.

Grand Opera House (George E. Stoneburner, manager): The engagement of Lawrence Barrett the past week was not nearly as successful as it should have been. There was a change of bill each evening. Hamlet and Rosedale were the only plays that

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Hartman, Lilian M.
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Hoey and Hardie (2)
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Harrison, Louis (2)
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Mitchell's Pleasure
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Minches, J. F.
McAuley, Barney (2)
Morse, Jule S.
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Morris, Clara
Mahn, H. B.
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Miller, H
Newhall, Frank
Norton, J. W. (2)
Ough, W J
Old Shipmates, Mgr.
Oates, Alice (3)
Price, Lizzie
Pond, Major
Palmer, Minnie (2)
Parker, Rose
Reed, Eleanor
Russell, Lillian
Redding, John
Raeder, Frank
Robson and Crane (3)
Remenyi, Edward (2)
Rodgers, Loraine
Rickaby, John
Rogers, Frank
Rogers, Jno. R. (10)
Robinson, F. C. P.
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The New York Mirror has the Largest Dramatic Circulation in America.

THE week has been marked by several interesting productions, and we devote more than the usual space to a complete review of the novelties. Three of the plays have not been brilliantly successful, but this should not discourage dramatists. As the veteran Cornelius Mathews said to THE MIRROR people Monday: "The sight of the dead and dying incites the living soldier to deeds of valorous glory. So is it with the dramatist who is encouraged and not disheartened by the misfortunes of his brethren."

LAURA DON deserves success. She has out Bernhardted Dona Sol. A woman of such brilliant accomplishments is rarely found—artist, actress, musician and theatrical manager.

Educated by the Theatre.

There are in this town numerous Institutions of Learning which men and women may enter on payment of a fee and acquire a great variety of knowledge which is not to be had at any of the so-called schools, colleges and academies. The instruction may be said to be given by object-teaching, and corresponds for adults to the kindergarten of juvenile scholars. The institutions to which we refer are the theatres, and we rate them as educators at the very head of the list. What they teach they teach thoroughly in away of their own. The increase and frequency of these places of festive instruction seem to call upon the public to recognize definitely their vast didactic influence. What they do in this direction is done so well and with so many powerful auxiliaries as to leave a most durable impression. In other countries the stage has been regarded and retained as a friendly ally of the State. Greece had no more respected teachers of whatever it honored and encouraged than her great tragedians. Moliere has been for generations the guide and moralist of France, and as for Shakespeare, what has he not done in imparting a lofty sentiment to all English-speaking people?

We think we may assert without exaggeration that, in proportion to its extent and opportunities, the Theatre has a greater immediate influence in educating the masses than the Church, and that church which is most scenic and theatrical in its methods, without detracting from its ecclesiastical character, has of all the greatest hold upon popular attention. When we say this we do not in the least diminish our regard for the noble devotional spirit and purposes of the best houses of worship.

The appeal to the senses made by the Theatre is certainly more potent than that of any other educational institution or method; it has better gestures, a superior elocution and music more attractive. Whatever instrumentality most perfects the man educationally and imparts to him the accomplishments and arts most admired, are there employed. Oratory, sculpture, music, painting, literature, are there represented in living forms and at their best

That we have good warrant for impressing upon the public mind the character of the Theatre, the records show that in all countries the dramatist has taken the highest rank and walked proudly by the side of the great statesman, soldier and divine as their intellectual peer. Whatever is best in manners, loftiest in principle and heroic in character is illustrated in the drama and on the stage more completely than anywhere else. Napoleon the Great learns from the actor Talma how to adjust and wear his imperial cloak.

Let it not be supposed that the language delivered from the stage, any more than that uttered from the pulpit, is haphazard; the playwright is as thoughtful in writing down, the actor in uttering his words, as is the preacher who carefully and studiously revises his sermon. The idea has somewhat prevailed that Shakespeare's plays were the momentary inspiration of his genius, and that he gave no second thought to their text and structure. It would appear on the contrary that he was most painstaking in revising and reconstructing his scenes. The Theatre has a special claim as a promoter of spirituality, inasmuch as it constantly appeals to the imagination, through all its agencies. It shakes itself clear of material influences and provides for the present a generous outlook and perspective. Notwithstanding much that has been said in regard to the realistic tendencies of the stage, there is no greater counterpoise to Realism than the Theatre. While the Realists, matter-of-fact Darwinites and material philosophers are busy reducing everything to scientific problems and diagrams, the Theatre employs its resources in fostering the imagination, cultivating whatever is lovely and graceful, and embellishing and enlivening human life.

An Insult to the Stage.

It is the custom of certain publishers, notably the proprietors of the notorious Police Gazette, to issue books from time to time of a vulgar and flashy description relating to the stage. These publications are invariably compiled by illiterate scribblers who write suggestive letter-press to accompany a collection of wretched and indecent cuts. Such books as these are sold on the railroads, and find ready purchasers among the country bumpkins who are attracted by their vile "picters" and because they deal with theatrical topics. Through literature of this description our rural population chiefly gets its impressions of the stage and stage people. But the most infamous thing of the kind we have yet seen is a book called "Theatrical and Circus Life; or, Secrets of the Stage, Green-Room and Sawdust Arena," which a person named John J. Jennings, of the Milwaukee Sun Publishing Company, has sent to this office apparently for review, as he says "any mention of it will be received as a great favor," and again at the close of his letter, "I hope you will be able to say something pleasant about the volume." We are sorry to disappoint Mr. Jennings in the latter respect, but he doubtless will have cause to be grateful for receiving the notice we are about to write, as he is obliging enough to inform us that "any mention" will be taken as "a great favor."

There are 608 pages to the volume. The uncertainty of life prevents our perusing them all. However, if the three or four pages of gabble, nastiness, illiteracy and vulgarity we did read be a fair criterion by which to judge the rest, and we have good reason to believe such is the case, we would respectfully direct Mr. Anthony Comstock's attention to the chaste outpourings of Mr. Jennings' soul with the certainty that if he succeeded in convicting him of disseminating obscene literature for once our heartiest sympathies would go with him, and we would believe he had at length espoused a cause in which more than a tolerable amount of right was on his side. But disgusting as the reading matter is it is not a circumstance to the lewd pictures with which the book is profusely illustrated. These are an insult to the profession and a disgrace to the fellow that conceived the idea of printing them on clean paper. The prevailing subject of these engravings is semi-nudity; the female form is exhibited in every possible attitude suggestive of lewdness. One of the pictures represents a drunken woman, lying at full length in an immodest attitude on a lounge and holding a glass of champagne in one hand. This is called "A Green-Room Tableau." It is printed just opposite a portrait of Marie Roze. Turning over the leaves of the volume further we come to a wood-cut labeled, "Dressing an Actress' Hair;" it shows an abandoned looking creature in tights, smoking a cigarette nonchalantly, and submitting to the tonsorial attention of a hideous perruquier. "The Late Adelaide Neilson" backs this illustration. Pictures of men bolting into actresses' dressing-rooms, firemen embracing ballet girls in the wings, half naked women pouring champagne over the heads of old men, swells holding coryphees on their laps, dancers throwing missiles at people in private boxes, in addition to every conceivable form of pictorial foulness, are incongruously sprinkled between likenesses of Bernhardt, Kate Claxton, Fanny Davenport, Agnes Robertson, Annie Pixley, Emma Thursby, Rose Coghlan, Marie Prescott, Madame Janauschek, Katherine Rogers, Agnes Booth, Rose Eytinge, Patti and Mary Anderson, besides the principal male stars, such as Booth, Barrett, Salvini, Rossi, Emmet, etc. To this collection are added portraits of Lola Montez and Cora Pearl, and an illustration showing Lizzie McCaull in the act of shooting her husband. We cannot describe the contents at greater length, because contemplation of such riffraff is sickening.

As the organ of the profession we protest against the stage being used to excite libidinous thoughts and immoral feeelings in this beastly, utterly abominable manner.

To actors and actresses and their art is due some protection from such foul spatterers as the wretch who is responsible for the compilation of such a mess of horrible purulence. We believe that every lady whose picture is printed in connection with the nasty cuts of "Theatrical and Circus Life" could make the publishers pay dearly for their filthy impudence. The Milwaukee Sun Publishing Company we believe to be a financially responsible concern. We have not the slightest doubt that the publication of the portraits in question surrounded by lewd engravings can be construed as libels of the grossest character and punishable both criminally and civilly under the Wisconsin Code. We hope that the women who have thus been treated will take immediate action against the persons who insult the stage for gain.

Harry Meredith's "Ranch 10."

Our first page presents a grouping of the characters in Ranch 10, Harry Meredith's very successful play. The drama had a flattering reception in the West late last season. Its first important halt East was in Philadelphia, where Mr. Meredith is popular in stage and social circles. The engagement there was a boom for it. Ranch 10 opened at the Fourteenth Street Theatre, August 21, and remained two weeks, drawing good houses in spite of the very hot weather. Had circumstances permitted, the engagement could have been extended with profit. The plot and incidents of the play, which have been fully detailed in the previous issues of THE MIRROR, possess a strong interest. Mr. Meredith plays a dual role—twin brothers. He has surrounded himself with a good company, among whom are Harry Clifton, Sidney Smith, T. M. Hunter, J. M. Bradford, Emma Vaders and Marie Acosta. Ranch 10 is now being played in the interior of New York.

Aside from being a fine actor of the vigorous school, Mr. Meredith is a man of more than ordinary accomplishments. Some years ago, in Philadelphia, he mounted the rostrum in defense of the Stage, which had been bitterly assailed by a narrow minded parson in that city. His effort, which silenced the dominie, received a handsome compliment from the press. THE MIRROR especially gave him credit by devoting a goodly space to his argument. Mr. Meredith was the original of the part of Coupean (L'Assommoir) in this country.

Personal.

GILBERT.—Good news from John Gilbert! He is getting better we are informed, and may be well enough to act this season.

GLOVER.—Russell Glover has returned to town from his Summer vacation. He has gained a little in girth.

HEWITT.—Helen Hewitt, a very pretty young lady, has received an offer to join one of our up town stock companies.

GERSTER.—Rumors come from Buologne that Mme. Gerster Gardini is about to increase the infant chorus of her family.

ARTHUR.—Lilford Arthur is still at Ludlow street jail. His friend, Yorke Stephens, visits him daily but cannot get him out.

DON.—In connection with the postponement of Laura Don's play, on account of the non preparation of properties, singular rumors are afloat.

STEWART.—Maud Stewart, a fair *protege* of Georgia Cayvan, will make her appearance next month at the Madison Square in Bronson Howard's new play.

DAZEY.—Charles T. Dazey, who has been in town superintending the production of his plays Elsa and An American King, returns to Boston to-day (Thursday).

MITCHELL.—In justice to Mr. Dazey, it should be known that his version of Geir-Wally was in Maggie Mitchell's hands several months before the Germania production.

DICKINSON.—Anna Dickinson is rusticating for a few weeks at Honesdale, Pa. A week since she delivered her lecture "Joan of Arc," for the benefit of a church guild there.

CAYVAN.—It is not generally known that Georgia Cayvan will play but two weeks at Booth's in The Romany Rye. Her engagement with Brooks and Dizon is for that period only.

FOREPAUGH.—The circus king has purchased the lot in Chicago on which his canvas was spread last week. It will be known hereafter as Forepaugh's Circus Grounds. The price paid was $100,000.

ROGERS.—Frank Williams, manager for Katherine Rogers, reports that the lady's health has much improved, and that she will be able to begin her tour on the date already fixed for her opening, Oct. 9.

HUNT.—Julia A. Hunt is quite ill, we are informed. In October some money belonging to her will be available, and she will start out again with Florinel. Rosenfeld is not going out again with her.

SPENCER.—Lillian Spencer is engaged for the part of Lisa in both the White Slave companies, and will play in those cities in which she is a favorite. Miss Spen is still at Roselle Cottage, Deal Beach.

ROSENFELD.—The dauntless Sydney Rosenfeld is not discouraged, but has settled down to literary work. He is engaged in writing a play for Minnie Maddern, is figuring with Rice about the Mystic Isle, and has finished Tricks of the Trade for a comedian.

REICHMAN.—A portrait artist of note, Rudolph Reichman, painted the fine picture of Laura Don as Egypt that is on exhibition at Pond's. Mr. Reichman's studio is on Fourteenth street, and it is frequently visited by prominent professional people.

TYLER.—A letter reaches THE MIRROR from Georgia Tyler, who is at Bismarck, Dakota, visiting her sister, Mrs. Adolph von Duren. She writes that she is enjoying her vacation exceedingly. It will last a fortnight only, for then she joins Tom Keene.

CATHCART.—Charles Cathcart has had a friend from Canada visiting him the past week, and has found time between rehearsals of Romany Rye at Booth's to show him around. Mr. Cathcart returns to England the latter part of this month to put The Lights o' London on in Manchester and Liverpool.

DOLARO.—D'Oyly Carte has just made an important engagement through Miss Lenoir. Madame Dolaro will be a member of his company this season. The Standard's weak point has thus been strengthened. Never before was it sufficiently fortified in the female quarter. Dolaro is worth a big bag of gold to Carte. Indeed he has bargained to give her a pretty big pile of it every week as it is. Dolly's figures are high. She will create the chief part in Gilbert and Sullivan's new opera.

GUNTER.—It is said that Archie Gunter has so little confidence in mankind—or, rather, managers—that he never allows his MS. to pass out of his possession. Even while writing, he sits on the pages as he finishes them, until he has builded a soft seat. Thus are his plays oftener sat upon by himself than by the public, for his efforts have been more than ordinarily successful.

PAULDING.—Fred Paulding acted Dazzle at Norwalk for Miss Dyas' benefit. By the way, we are assured by Mr. Paulding that, owing to a disagreement in the matter of terms, he will not support Miss Dyas during her ten weeks' tour. Then why does Mr. Holland cause Mr. Paulding's name to be inserted by his agent in the Boston papers as one of the Dyas company, and why was his name used with managers, in the same connection, while securing dates?

DYAS.—Last Friday night Ada Dyas presented London Assurance to the residents of Norwalk, Conn., the occasion being a complimentary farewell to the people among whom she has dwelt for the past two years. The little hall was filled with the best people of Norwalk and its vicinity, and the performance netted $511.50. The figures simply indicate that little Norwalk outdid itself in honoring Miss Dyas, as the entertainment was not a money-making venture.

Miss Don's Grievances.

Laura Don's play was to have been produced on Saturday night at the Standard; but owing to the non-appearance of properties, she was obliged to postpone the first performance until Wednesday night.

"It is too bad," said Miss Don, with a good deal of feeling, during a rehearsal Tuesday evening, to a representative of this paper. "The management of this theatre has been antagonistic to me ever since my preparations began. According to the contract they were to have had all the properties for the piece ready in ample time for the original date of opening. There wasn't anything in the property plot anyhow that any well ordered theatre shouldn't have on hand in its store room. The place is perfectly barren—a country theatre couldn't be more disgracefully conducted. As you can see, the stage and wings are in a filthy condition; it's not a circumstance to the state of the pig-pens they call dressing rooms. You would imagine that the manager of a theatre, if he did not show some interest toward the lessee, would at least fulfil his contract. Why, I am paying $2,000 a week rent for this theatre, beginning from Saturday night. My loss will amount to a considerable figure, irrespective of the disagreeable delay, for I am paying, besides rent, the orchestra and company. Would you believe it, Neyer and his men—although they're walking around doing nothing but drawing salary from me—could with only the greatest difficulty be prevailed upon to honor me by coming to a morning rehearsal!"

"Can you be legally held for rent now that the breach of contract alleged in the manager's tardiness about furnishing the properties has taken place?"

"They would like nothing better than to have me resort to the tedious, aggravating machinery of the law. Oh, no! I shan't gratify them in that way."

"What is the cause of the antagonism?"

"Oh, nothing but the 'cussedness' of the manager. Perhaps Mrs. Henderson is jealous of having any other woman except herself produce a play successfully in her husband's theatre, or it may be that Carte and Company are anxious to get me out so as to begin preparing their new comic opera. I simply know that I have been treated shamefully. Just look at that common shrub in a red clay flower-pot on top of a divan! My property plot called for a palm; this is supposed to be a princess' drawing room, you know. Why, they haven't got the commonest article necessary to furnish the stage. I have had to cart my own furniture, pictures, bric-a-brac and other articles here to fill up the scenes. Look into this private box! See what a shabby old carpet there is on the floor and how the cane seats of the common bedroom chairs are broken through. Oh, it's shameful, shameful!"

Here Miss Don went on for a scene. When she came off she tripped, by catching her foot in a large hole in the green cloth that was laid down on the stage, and would have fallen but for the assistance of a bystander. Miss Don walked down to the footlights and exclaimed:

"I'm paying $2,000 a week for this theatre, and I have to put up with a green baize that is full of holes and isn't fit to be walked on. This is a pretty sort of theatre!"

Mr. Lonsdale, representative of Mr. Henderson, who sat in the back of the auditorium with Miss Lenoir, took this as a challenge. He walked down near to where Miss Don was standing and said: "That baize is good enough for Wallack's Theatre. They have been using it there for several weeks. I guess it's good enough for this theatre."

"It's a disgrace!" cried Miss Don; "no decent theatre would have such a cloth."

"Well, it's the only one we've got, and it's the only one you'll have unless you buy one for yourself!" shouted Lonsdale. Here hostilities ceased.

After the rehearsal THE MIRROR man went in search of Mr. Lonsdale, or somebody else representing Mr. Henderson, in order to get at the other side of the story; but Mr. Lonsdale had gone home and nobody else in authority was to be found.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Since Joe Levy's picture appeared in THE MIRROR, good luck has followed the original. At this I do not marvel; but the development of unexpected brain power, as demonstrated by the following letter, is certainly astonishing, to say the least: "My Dear Usher: It may not be generally known, nevertheless it is a fact, that when the Bland silver dollar was coined at the United States Mint here (Philadelphia), three or four years ago, the head and bust for the Goddess of Liberty stamped thereon was copied from a young lady residing in the Quaker City, who was highly connected and moved in the first circles of society. In view of raising a native opposition to the Abbey Langtry-Jersey-Lily, I am now negotiating with and expect to secure this same young lady for a professional tour during the season of 1883-84. I do not boast when I say she is the best advertised woman in the world—or in America anyway. My plans are not quite completed yet; when they are you shall know of them first. The English papers say the Langtry likeness adorns the mantelshelf of every young man in London; my star's likeness will be found in everybody's pocket. Her picture will be received at the box-office from those who go to see her act; I shall pay for my printing, lithographs and advertising with her. Her picture will insure large receipts. When you get this, open your purse and take a look at my star."

* * *

This is all very fine, Joseph; but don't you know there's another side to your picture, just as there is a reverse side to the Bland dollar? Men steal for your star's picture; scheme, sweat, plot, contrive, assault, pillage, fire, murder and resort to the most diabolical means in order to get possession of her in larger quantities. She jingles in the pocket of the thief as well as in the embroidered purse of William Vanderbilt; she passes current at "The" Allen's as well as in Ed Stokes' palatial parlors. She is, in short, a certain part of the root of all evil. She affects bad as well as good society, and her charms may be contemplated by the elegant and vulgar alike. She brings trouble with her to most people; yet all are feverishly seeking her. She brings delight to the beggar, but damnation to some that are not poor in anything except moral character. If Levy gets her she will be helping along rival shows just the same—Langtry included. Nevertheless, the move is a clever one, and worthy of success. If the manager gets the lady I trust he will find she will not melt away on the application of dramatic fire but will prove an acquisition to the stage. If in any respect she approaches the head that ornaments our almighty dollar, she must indeed be a vision of loveliness.

* * *

My readers will, perhaps, remember Officer Deeves when I recall the fact that he sold more tickets for the Actors' Fund last Spring than any two members of the police force. Since then he has not been idle; but has distinguished himself by effecting the rescue of fourteen lives at the great fire in Warren street not long ago, and again in saving a child from burning to death in a Mott street tenement. For these gallant deeds he has been rewarded by promotion to the position of roundsman and the gift of a commemorative medal. There is a movement afoot to make him a police sergeant, and Shed Shook is urgently requested by a number of professionals to interest himself in this worthy officer's behalf with the Police Commissioners, who will shortly consider his eligibility for the position. By the way, I understand that Minnie Cummings, not wishing to pose as a persecutor, has withdrawn her charge against Officer Deeves for false arrest and imprisonment. Here is a chance for human kindness; let Miss Cummings add her appeal to the Commissioners for Deeves' promotion.

* * *

I quote the following literally, from the last issue of a Chicago weekly paper called the *World*: "The New York dailies state that Minnie Palmer is 'real mad' at her wide awake manager, John R. Rogers, because of his navel and taking method of advertising her in the dramatic papers." Comment is superfluous. It may have been a typographical error or it might have been written so by the writer; but it is cold truth whichever is the case, and Miss Palmer is quite right to fight against the style of advertising described in the extract, as affected by Crazy John, the Fool of Union Square.

* * *

Secretary Dan Frohman wants the incorporators of the Actors' Fund to know that they can have copies of the by laws of that institution by addressing him at the Madison Square Theatre.

A Government Theatre.

Dayton, Ohio, is probably the only place in America of which it may be said that a theatre is subsidized or conducted under the auspices of the General Government. The suburb of the city is the locale of the National Home for disabled soldiers, which was created by an Act of Congress in 1866, and placed under the control of a board of managers of whom the President of the United States is *ex officio* the chief. It is the largest of the kind but one in the world, the grounds containing 550 acres and combining every variety of landscape, forests, lakes, gardens filled with the choicest flowers, and parks in which range deer, antelope, buffalo and other animals that may add picturesqueness to a scene. Its one hundred and forty buildings aligned on well-paved avenues make it appear like a miniature capital. Among them is a hospital, church, library and reading rooms, immense dining rooms and kitchen for thirty-five hundred men, school houses, armories, officers' residences and quarters, and a well ordered theatre. All these have been constructed at great cost and would be ornamental structures in any neighborhood.

Concerning the theatre, Frank Roberts, who has recently returned from a professional engagement at the "Home," gives the following account: "It was originally known as 'Memorial Hall' and accommodated two thousand people, the money for its construction coming from the disabled veterans themselves, through what is known as 'The Store Fund.' The profits resulting from this and a restaurant which is liberally patronized by visitors are preserved and applied to various purposes of amusement for the benefit of the inmates of the Home and the general public.

"The old Memorial Hall was destroyed by fire, however, and thereafter and until the completion of the new edifice, most of the public exhibitions were given under canvas. The amusement committee consists of three of the officers of the institution, the treasurer, quartermaster and surgeon; and as a rule they have secured good companies, considering the location, circumstances and price. In the season of 1879 they made a contract for a dramatic company with George C. Jourdan, consisting of Sam Ryan, Robert Wilson, Kate Glassford and others. It was during that winter that the house burned down. Congress then appropriated $38,000 for a new building; but meanwhile the dramatic entertainments, as I said before, were continued in a tent. During the following season, the company was under the management of Burton Adams, and prominent in it were Helen Tracy, John Ward and Frank Tannehill. Adams' contract was renewed the ensuing year, when the principal people were E. T. Knowles, Mary Davenport and John Ward. The new theatre was finished this season and opened under the management of Holmes and Barton, with Helen Tracey, William F. Owen and myself among the principal members of the company. Our contract was to play three nights a week, although previously five performances had been given. Saturday is always the profitable and favorite night, because the citizens of Dayton then visit the Home in large numbers, going and returning on special trains that are run for their convenience. The Amusement Committee give two benefits a year, one for the company and the other for the managers, and it was on account of a misunderstanding in this connection that we broke up and came home.

"Our party were under the impression that we were to have the choice of the bill and the date, and had chosen Pygmalion and Galatea and Saturday night for the performance. Greatly to our surprise, we found that the managers had chosen that evening for themselves, and relegated us to perhaps the poorest night in the week—Thursday. The consequence was that at a meeting of the company objections were formally made to the arrangement, and as no attention was paid to them, we sent in our resignations and closed the season."

"And, how do you like the new theatre as compared with the old?" inquired the reporter.

"The old one was much handsomer exteriorly; but perhaps not equal in its general conveniences for dramatic and other public purposes. The stage appointments are as good as you will find in any theatre outside of the large cities; but the stock of scenery is not as large as it should be in a representative institution of the kind. It must be said of the dressing-rooms, however, that they are models of their kind and are superbly arranged. The stage hands and property-man are disabled veterans who at some time have been connected with theatres.

"The Summer season usually begins on or about the 1st of June, and consists of twelve weeks, and during the Winter managers give employment to such combinations as may visit the neighborhood. The hotel is built with an eye to the accommodation of the actors and the excursionists who come from every part of the country. On Saturday nights, the audiences represent the best Dayton society; but on the other nights during the Winter they are largely composed of the soldiers; the price of admission to the latter being only ten or fifteen cents, while the outsiders are charged forty cents. As the fare is only ten cents each way, it is a cheap entertainment.

"The character of the plays? Well, they are about the same as you find in other theatres. We played Pygmalion and Galatea, Romeo and Juliet, Camille, and pieces of that kind. The contracts with managers are usually made on a trifling basis, say $200 per week, and they are consequently forced to employ their companies at as low salaries as possible. For instance, Miss Tracey might receive $50 per week, while the youngest person in the company would get only $2.50 and board."

"Do the soldiers seem to be satisfied with this arrangement for their amusement?"

"In my judgment they are not, for they manifest an antipathy to the place and patronize it in considerable numbers only on important occasions. They think that the Amusement Committee should charge them nothing; yet they are thoroughly friendly to the actors, and on the night of their benefit turn out in great force and pack the theatre. Every Tuesday is a free night for the impecunious soldiers—those who do not draw pensions and have no means of support. The house is then filled to its utmost capacity."

"Do you think that the institution is self-supporting?"

"Judging from my observations, I should say that it is. The income from the performances is generally sufficient to pay all expenses; but if it should fail, the committee may always fall back on the fund accruing from the restaurant and store. In the contract with the manager, is included the leader of the orchestra, and he is assisted by the members of the band, who are paid by the Government, and play every afternoon, between six and seven o'clock, in the pagoda. Still, I think it is a great mistake for actors to go there who can afford to live at home, for the work is like one eternal grind from morning till night. You study or rehearse all day, and have less comfort than the veriest slave. No, sir, no more Dayton theatre for me, during the Summer at least, when my brother professionals are setting the sensible example of enjoying a period of rest on land or sea."

A Letter to the Editor.

VELLBORN MEESTER ZEE EDDETER OF ZEE NEW YORK MIRROR:

Ven I zay to myself I writes tat leetel letter on zee MIRROR, mein head ach! him von big svell mit tem tinks und ven I seet down und vill write him pouf! Zay iss avay mit off.

I read zee MIRROR bei mein friend von times, und I zay to mein vife, "tat iss zee goot baper. I buy her."

Ach! now I remember me, I vould tell von leetel vord about zee cruelty to animal mans.

Vat for he makes zee laws und no keep it all ze times? Tat is vat I no verstand.

Yesterday before eight day I buy me von leetel dorg, und zee othere day I makes mit him a valk; mit a Kragen, vat you call him? —collare round zee neck und a muzzell fur die Nose, nose of him und ve goes schon along und makes no troubles, und zee cruelty to animal mans, zay comes mit a vagons und zay pick up tat leetel dorgs of mein ven I am look zee othere vay, und pouf! Zay iss gone mit und I svear me von big tam und runs mit tat vagons bis I loose zee vind of me.

Ven I see a policemans I zay to him, "vat I do," und he tell me tat I go to zee pounds. Vell, I go to zee pounds und I zay I vill bay vat he cost, if zay bring mit mein dorg, mein leetel Fritz; but tat leetel Kerl, he vas not no vere und mein vife und mein shildrens say cry mouch for tat leetel Fritz vat nich gefunden iss.

Zee Sunday I makes zee valk again und I see soomting vat, potz tausend! ven mein leetel sohn not be mit along, I vant to svear von large cuss.

Mein Gott! tat iss a country vat makes zee laws vat looks both vays.

Zere vas a vomans tat big zee broad as zee long, vat come down zee streets mit a leetel vite poudel on zee rope und tat arme leetel poudel make mit zee big vomans vat tem damsheep make mit zee big sheep; vat you call it? Flax——no, zee name for zee pull. Ach? I haf him on zee spitz of mein tongue; vat you call him, on zee vite heads of zee leetel shildrens. Ja?—tow.

Vell tat leetel poudel dorg tow wie a damsheep zee fat vomans mit along und zee cruelty to animal mans, he vink mit zee eye.

Tat makes me me tink of zee cruelty to schildrens mans. Ven he vill come down vare bei mein store I show to him zee shildrens that black zee boots and sell zee matches und buys zee rums. Ach! du lieber Himmel, ven mein leetel sohn Kahl vould zee same be, I make him zee vonce on zee stage; but tat cruelty to shildrens mans, he vere zee glasses to vide from zee nose.

I haf belief ven I virst come to tiss country, tat every mans vas zee othere mans brodder und tat zee beebles vas wie von big families; vell I haf learnt him different; zee mouch moneys zee more brodder. Man muss always zee moneys in zee hand haf, if he only half zee brodder of a mans vill be.

Gott sei dank! I haf my leetel store, vere I sell zee bipes und zee tobako, und I makes mit along verey goot, und I vas vat you call him, Substetoot of zee fiddler in zee Orchester of zee theater. I exblain him.

Ven zee man's vat blay zee fiddel zee moast times vill be seek, or he go him avay, or git him drunk, I come mit mein fiddel und blays in him, sein blase Tat vay I am mit zee beoples of zee theater vell beknown. Zay tell alvays, "send fur Herr Breitman, he iss von goot blayer."

"Tere iss Herr Jesse Villiams, he say to me zee offen, quite."

"Herr Breitman, you make zee mouch musike mit tat leetel fiddel of you, wie zee ganz, whole Orchester."

Ven man meet togethere mit von vat zee musike verstand tat iss a blaziere.

I blay, I beliefs me, in all zee theater, und I see all zee bieces und zee blayers, ven it not bei zee Madison Square und zee Germania; tat iss vat iss to me not bleasant. I haf like too see zee blayers und zee beoples.

Ven I haf reads your baper from tem theater sometimes; zee tink pop into my heads, tat vy for not I write someting myself from tem Criteeks. If I not blay mit mein fiddel in zee Orchester, I haf offen tem pill-board ticketts und goes mit mein families in zee front.

Tat is vy I think I writes zee letter on zee Eddeter of zee New York MIRROR, und see if he vill not me engage fur tat pisness of zee Criteek; ven you see I come in zee theatre und has mein blaziere und makes zee goot moneys all zee times.

Tere is soom of tem shaps vat write tem Criteeks vat never see him, zee blay at all. Zay meet von friend vat haf see zee blay und he zay:

"Vas good house?" Und tat friend he tell to him von times ja und von times nein, no—wie it is daun he ask if ze blay vent all right, und if zee blayers make him goot; ven he go home und write tat leetel Criteek, und he come in zee baper zee next mornings und zee bublicks am von big fool made all ze times.

Now ven I makes tem Criteeks, I vill takes mein penzill und mein baper mit, und ven I see vat I tink goot bei tat blay und tem blayers, I put him down on zee baper, und tat vat is bad, he comes on tat baper of mein all zee same.

Ven man von goot Criteek vill make, he dare not zee friend from zee enemy to know. Tat is von big, vat you call him?—mistakes.

Tat remember me of a leetel story vat happen von times.

Tere vas an actor und a Criteek mans vat vas zee goot friends und zee Criteek mans he vent ins zee theater to see tat blay vat him friend blay; und he say him in zee baper zee next mornings, tat him vas von bad blay mit tem vorse actors. Und ven him sein friend zee actor meet, tat actor frag—zay:

"Mein friend, vat for you make so bad Criteek, vy you not make him petter?"

Und tat Criteek mans makes zee answer:

"Mein lieber Freund, you blay him petter —I write him petter."

Vell tat iss zee vay it iss mit me; ven a ting iss bad I nicht say him iss goot, und ven someting iss goot and make me zee blaziere, ten I tell him zee quick as zee bossibel.

Ven you vill tat I be von of tem Criteeks of zee baper of you, I makes him tat vay, tat all zee beobles vill zay:

"Tat is jess vat ve tinks."

Und tose beobles zay vill read zee baper of you, well—because zere iss tat in zee mans vat make him like zeeown tinks of heself zee more, yen zee soombody else haf him zee same.

Vell meester, zee Eddeter, you tink him over zee tree, vive day, und ven I makes zee call on you, you tell me vat you zay; bis tat times, beliefs me,

I haf zee honor to be
Yours mit zee great respects,
FRANZ BREITMAN.

[We have concluded to give The Fiddler one trial.—ED.]

The Fifth Avenue Improved.

When the doors of the Fifth Avenue Theatre are opened to the public, on Monday evening, that place of amusement will hardly be recognized, the entire auditorium having undergone a process of renovation which has vastly improved its appearance. The side walls have been painted in maroon, with a blue border and gold mounting, the whole presenting an elegant appearance, entirely devoid of glare or glitter. The wall of the main floor is further ornamented with a rich roman border, representing a triumphal procession, in shaded gold, while the balcony wall has a Greek border in blue and gold.

The balcony fronts look unusually attractive, having been heavily inlaid in gold leaf and gold bronze. The chandeliers have all been regilded. The ceilings under the balcony have been painted in a delicate turquoise blue, plentifully sprinkled with gold. New drapery borders have been added and a new proscenium front. All the seats in the theatre have been reupholstered in maroon and gold. The supporting pillars are painted in old bronze and gold-leaf.

The renovating process has extended to the lobby and the box-office. The ceiling of the former has been clouded and the walls painted in maroon and blue, with gold border to correspond with the walls of the auditorium. The exterior of the box-office has been painted in gray and lilac, and richly ornamented with gilt figures. The work has been done under the supervision of Will S. Antrim, who had charge of the renovation of the Grand Opera House.

Various Openings.

[BY TELEGRAPH TO THE MIRROR.]

MONTREAL, Sept. 4.—Professor Hermann commenced his season to-night before a crowded and delighted house. The new programme was a decided success.

W. H. MORTON.

Taken from Life in Pittsburg.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, PA., Sept. 4.—Colville's Taken from Life was produced at the Opera House to-night before a large audience and scored a success. The Academy of Music also opened to large business.

T. O. IHMSEN.

Old Shipmates Among the Miners.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, COL., Sept. 4.—Frank Mordaunt, in Old Shipmates, opened to a packed house. Star, play and company splendidly received.

JOHN M. BURKE.

"Business is Business."

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, MICH., Sept. 5.—Sam'l of Posen was presented to night before the largest audience recently assembled in Whitney's Opera House.

W. JOHNSON, JR.

Beginning Well.

[BY TELEGRAPH TO THE MIRROR.]

OGDENSBURG, N. Y., Sept. 6.—Opened season last night to an immense and enthusiastic house and achieved a pronounced success. Miss Holman's support is considered strong.

H. T. WILSON,
Manager Holman Opera Co.

Strictly Biz.

[BY TELEGRAPH TO THE MIRROR.]

NEW BRUNSWICK, N. J., Sept. 4.—Strictly Business was produced to-night before an appreciative audience. Bishop was called before the curtain five times. Miss Osborne played her part excellently. It was a good, even performance, and the piece is considered by many to be better than Fresh. Gunter has written a comedy that will live.

ALBERT WOOD.

Professional Doings.

—The nigger minstrels are swarming in the South and reaping a harvest.

—The Wieting Opera House, Syracuse, will be opened by Rhea on the 18th.

—The John T. Raymond company is playing in the Ohio towns this week to very large business.

—Le Claire and Russell's Just in Time company disbanded at Pittsburgh last Saturday night. Just in time.

—The Milwaukee papers are exercised over Buffalo Bill's "booroar" in Janesville last week. One or two dates had to be cancelled.

—La Belle Russe is being rehearsed at Wallack's Theatre this week under the personal supervision of Mr. David Belasco, the author.

—The Abbott Opera company opened their season on Monday night, in Lima, O., to a crowded house, dedicating the new Grand Opera House in that city.

—Charles B. Welles left for San Francisco last Saturday evening to join the Madison Square Hazel Kirke company. He plays Lord Travers.

—Samuel Colville arrived in this city last Sunday from the West. He will remain until after the production of Taken from Life at Wallack's.

—M. B. Leavitt has gone to the springs at Mount Clement, Mich., to visit his wife, who is taking the waters for her health, which has been poor for some months.

—Leubries' Theatre, Memphis, under Manager Frank Gray, will open on the 18th with Thatcher, Primrose and West's Minstrels, in opposition to Sells' Circus.

—Charles H. Keeshin left Haverly's Consolidated Minstrels in Chicago last week and came to New York. He visited San Francisco and the West generally with the troupe.

—H. D. Byers, who is an actor, would respectfully request that he be not confounded with the confounded fellow Byers, known as "Aleck," who plays plays that are other people's plays.

—The last work done by Kelly, the artist for Richardson and Foos, and finished a few days prior to his death, was a nine-sheet cut for the Helen Coleman Comedy company. It is considered the best of its kind ever executed.

—Walter Owen, who is playing Skinny Smith in A Messenger from Jarvis Section, has been personally complimented by Mr. McAuley on his conception and acting of the part. This, says the property-man—an authority—is something very unusual with Barney.

—As money is needed to complete the new Grand Opera House, the "capitalists" in charge have offered the Bowery Savings Bank 4 1 2 per cent. yearly interest on a loan of $600,000. The bank has the offer under consideration.

—J. M. Hill's Square Man company complete is as follows: Ben Maginley, De Loss King, Herbert Ayling, Sidney R. Ellis, J. L. Morgan, Maurice Heppard, Paul Rutlege, Fred Chalner, Joseph Logan, George Johnson, Libby Noxon, Helen Windsor and Olga Brandon.

—The Romany Rye will open at Booth's Theatre on Saturday night the 16th inst. The piece will be one of the most elaborately mounted ever produced in New York. The company are rehearsing daily under the supervision of Messrs. Joseph Brooks and Charles Cathcart.

—Among the engagements made for the opening of the regular Fall and Winter season, at the Metropolitan Alcazar, next Tuesday evening, are the original Martens Family, the Girards, Fred Roberts and Ariel, the flying dancer. There are two ballets, one beginning at 9.15 and the other at 10.30 o'clock. Signor G. Lepri has been engaged as ballet director for the season and Carl Christrup will continue to lead the orchestra.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

crowded the house. The company is the best that has ever appeared here in support of Mr. Barrett.

Comstock's Opera House (F. A. Comstock, manager): Zara opened last Monday night to over $600. The play is lacking in situations; but the dialogue is crisp and fresh and it shows Miss Pixley to good advantage. Donald Harold made quite a hit as Pope, the poet; William Johnson, as Jasper Severn, overacted the part so much that it gave everybody a pain to see him come on the stage. George Boniface is entirely out of his element in a juvenile part—(young Severn). The rest of the company did from fair to good. The music in the play was arranged by Mr. Braham and was applauded to the echo. The attendance Tuesday evening was much larger than on Monday. M'liss was put Wednesday and run to large business the rest of the week. The receipts for the week reached nearly $6,000—at popular prices. Stevens' Opera company in Jolly Bachelors 6th and 7th; Jefferson in Rip 9th.

Items: The stage hands at Comstock's presented Miss Pixley with an elegant floral harp during the last act of M'liss Saturday night. Messrs. Belzer and Dessinger made the presentation.—Charles Plunkett, of Barrett's company, is one of the best comedians that travels this way. His Bunbury Cobb in Rosedale and Squire Chivy in David Garrick are gems.—Donald Harold looks so fresh and green that a confidence man tried to steer him against a "brace game" the other day.

DAYTON.

Music Hall (Larry H. Reist, manager): John T. Raymond will open the season at this house 4th. Harry G. Richmond, 8th; Jefferson, 12th.

The Rink (J. P. Wolf, manager): This building (the third largest in the country) will be occupied on the 5th, 6th and 7th by the Sangerfest. The Rink has a seating capacity of 2,800, with a stage large enough to accommodate 500 persons. Singing societies from all the neighboring cities will be present.

URBANA.

Bonnett's Opera House: The season opens with LeClair and Russell's Dramatic company in Just in Time, 5th, 6th and 7th, followed by Jolly Bachelors 8th, Draper's Uncle Tom company 19th, and Hyde and Behman 28th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): The season opened with James McGrath in the Irish American, August 29, to good business. Booked: Anthony and Ellis' Uncle Tom 14th; P. Reunion 15th; Jefferson 16th; Janauschek 23d.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach manager): Jeannie Winston, with the Twelve Jolly Bachelors, August 28, to a good house. Performance fair. Notwithstanding the extreme heat on night of 2d, Only a Farmer's Daughter, with Agnes Herndon and Lydia Denier in the principal characters, drew a good sized house. The company throughout is excellent and gave a very fine performance. The John L. Sullivan Gladiator combination appear 9th, Ranch 10, 12th, and Sol Sams' Minstrels 13th.

BETHLEHEM.

Grand Opera House (C. F. Smith manager): The initial performance was Only a Farmer's Daughter, by Agnes Herndon and a superb company on August 31 to a crowded house, despite inclement weather. A Child of State 8th.

CORRY.

Harmon Opera House (C. H. Bagley, manager): Anthony and Ellis' Uncle Tom's Cabin company comes 11th. The season proper will not open until Oct. 2, when Agnes Herndon will appear in Only a Farmer's Daughter.

Arena: Barnum comes 27th.

Item: Jack and Harry Sprague, well known as advance agents, have been in the city past week.

ERIE.

Park Opera House (Wm. J. Sell, manager): James W. McGrath and company came August 28 in The Irish American. Belle Cole Concert 30th to good business. Four Meteors, 5th, Annie Pixley 11th, Only a Farmer's Daughter 12th, Hess Opera company 13th.

HARRISBURG.

Opera House (H. J. Steel, manager): 1st, Stevens' Jolly Bachelors to a fair house; Child of State 11th, Tom Thumb 13th and 14th, Ranch 10 18th.

Arena: Barnum, Oct. 11.

HONESDALE.

No attractions have visited here so far this season, and our people are hungry for amusement. Anna Dickinson has been rusticating here for the past few weeks. She gave her lecture—Joan of Arc—to a very intelligent audience last week in aid of St. Mark's Guild. Our town, though not lively at present, bids fair to be a bang-up place for companies this season.

MEADVILLE.

Opera House (H. M. Richmond, manager): The Lingards are billed for 7th.

Arena: Barnum and Jumbo 25th.

NEWCASTLE.

Opera House (R. M. Allen, manager); Reopened for the season August 31 with F. B. Warde in Virginius as the attraction. The house was crowded and the audience well pleased with the performance. Mr. Warde appeared as Iago 1st in Othello.

PITTSTON.

Music Hall (W. D. Evans, manager): Stevens' Jolly Bachelors August 30. Good house.

PITTSBURG.

Opera House (John A. Ellsler, manager): The preliminary season was opened August 28, with Le Claire and Russell's combination in Just in Time. The piece is a clumsily arranged drama, built for the purpose of displaying to advantage the variety specialties Harry Le Clair. Company poor; business air. The regular season will open 4th, with Colville's Taken from Life; Squatter Sovereignty, 11th.

Library Hall (Fred. A. Park, manager): This house will be reopened 18th, with Joseph Wheelock and company in Lone Hand.

Items: J. N. Gotthold has gone to New York to assume his position with Jeffreys-Lewis' company in La Belle Russe.—Lucille Adams, with Le Claire's company, was at one time a member of the Opera House stock company.—The Opera House presents a neat and handsome interior appearance. It has been painted throughout and a new drop-curtain by Arthur Palmer, has been hung.—Le Claire and Russell's combination disbanded in this city after the performance of the 2d. Cause: want of funds to carry on the enterprise. Several attachments were made by members of the company for salary due. The suits were compromised, and the party left for New York.—John Hooley, business agent for M. W. Hanley, is in town.

READING.

Academy of Music (John D. Mishler, manager): August 31 Jeannie Winston in Jolly Bachelors was very satisfactory to fair business; 7th 8th, and 9th Tom Thumb and company.

Grand Opera House (George M. Miller, manager): August 30, Mrs. C. G. Howard's Uncle Tom to fair house; 4th, 5th, 6th; and 7th, Hartz, European deceptionist.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Jolly Bachelors August 29 to fair house. Performance did not give satisfaction. Rentz-Santley company 2d to good house. Weather scorching. Sargent, Sullivan and Madden 13th.

RHODE ISLAND.

NEWPORT.

Casino Theatre (E. B. Harrington, manage): The Bellevue Dramatic club gave two performances of My Uncle's Will and Sheep in Wolf's Clothing August 30 and 31, to packed houses, and the performances were certainly given in a truly professional style, reflecting credit upon all concerned. President Arthur arrived about 9 o'clock, and seemed highly pleased throughout the performance. Sam Lucas and his company of Jubilee Singers gave an enjoyable entertainment 2d.

PROVIDENCE.

Sans Souci Garden (Wm. E. White, manager): The management announce one night of this week for the Chimes of Normandy, after which, until further notice, Donna Juanita will be given.

Park Garden (Hopkins and Morrow, managers): Owing to the very cool nights, the managers of this resort transferred their company to the Theatre Comique, opening the Fall season 2d instead of 4th, as announced. The Garden will be kept open for societies wishing to occupy it, and on the 11th a special reception will be given A. D. W. Runs, leader of the American Band. The band returns from a summer engagement at Nantucket Beach.

Providence Opera House (Geo. Hackett, manager): Collier's Lights o' London occupy the house this week. James Collier is well known here and gives satisfaction with the companies he brings. Mr. and Mrs. Wm. Dabois are with the company, which will be an extra attraction to Providence people

Low's Grand Opera House (Wm. H Low, Jr., manager): Work has so far and so satisfactorily progressed that the manager can leave for a little rest, and with his wife has gone to the White Mountains.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): House will open 14th with Big Four Minstrels. Manager Barron arrived from Baltimore 3d.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): Thatcher, Primrose and West's Minstrels to large business August 29. Opening of season here. C. B. Bishop, 6th and 7th; 8th and 9th, Claire Scott in Lucretia Borgia and The Princess of Bagdad; 11th, Barlow, and Wilson's Minstrels.

PETERSBURG.

Academy of Music (John B. Ege, manager): Thatcher, Primrose and West's Minstrels August 29, to $687 house. They gave general satisfaction. Billed: Barlow and Wilson's Minstrels, 13th; Charles Bishop in Strictly Business, 14th.

RICHMOND.

Theatre (W. T. Powell, manager): Claire Scott will appear 6th and 7th in Lucretia Borgia and The Princess of Bagdad; C. B. Bishop, 8th and 9th, in Strictly Business.

Mozart Hall (Charles L. Siegel, manager): Thatcher, Primrose and West's Minstrels drew a full house August 30. Hundreds turned away.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): C. A. Gardner's Karl company August 29, to crowded house. Play in itself very thin; specialty business good. Original Georgia Minstrels August 31; My Partner 5th: Tony Denier's Humpty Dumpty 6th.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Charles A. Gardner and Patti-Rosa in Karl August 30 to good business. Buffalo Bill commenced his season here August 31, and presented for the first time his new play entitled 20 Days. Owing to insufficient rehearsal and *other causes*, the performance was not a very satisfactory one, and it was found necessary to cancel dates at Milwaukee. Charles Foster, the author of the play, who has been here the past week managing the rehearsals, will remain with the company a few weeks. Minerva Guernsey, who has been spending the summer here, will, with the assistance of a number of amateurs, present Bayard Taylor's translation of Goethe's Faust, 15th and 16th. The net proceeds will be devoted to the Public Library Fund. Tony Denier's H. D. 6th; My Partner, same date; Square Man 7th; De Judges Minstrels 13th.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Taken from Life week of August 28 by Colville's company to only fair business. The company is an extremely strong one, and the piece was well received. The scenery is splendid. Tillie Stephany 14th, 15th, 16th. Our Exposition opens 5th and continues till Oct. 21. Mr. Marsh has greatly improved the entrance to the Grand.

CANADA.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): The Maid of Arran, August 29, to a full house. The play was well put on and gave satisfaction; Bertha Welby in One Woman's Life, 30th, to a fair house; Youth, 6th and 7th; Ada Gray, 11th; Hermann, 15th; Jessie James company, 18th; Eric Bayley English Comedy company in The Colonel, 20th.

HAMILTON.

Grand Opera House (J. R. Spackman, manger): Barnes' Maid of Arran combination to a large and well pleased audience August 28, and returned by special request 30th, 31st to fair business. Bertha Welby appeared in One Woman's Life 29th, and drew a large and fashionable audience. Walter Robinson in Sunlight of the Sierras 1st and 2d. The worst company and worst houses we have ever had at the Grand. Bookings: Youth, 4th and 5th, the Knights, 9th; Ada Gray, 12th.

Academy of Music: Briggs' Operatic Minstrels 5th and 6th.

Item: E. J. Abraham, late agent for the Julia Hunt company, has been engaged in the same capacity for The Maid of Arran company.

LONDON.

Grand Opera House (C. J. Whitney, manager): Elliott Barnes, latest drama, entitled One Woman's Life, was produced 1st before a good audience and gave general satisfaction. The star, Bertha Welby, received two enthusiastic calls.

MONTREAL.

Academy of Music (Henry Thomas, manager): Mr. and Mrs. G. S. Knight in Baron Rudolph have filled the Academy every evening this week. Capital performance to very good business. Next week, 4th, the well known prestidigitateur, Herrmann.

Theatre Royal (J. B. Sparrow manager): Barney McAuley, a great favorite here, has appeared all this week. It is needless to say that the houses were crowded. Next week, 4th, Hearts of Oak.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Lytell and Nathan's Youth company held forth week of August 26, to very large houses. Both company and play excellent. Billed week of 4th Baker and Farran.

Royal Opera House (J. C Conner, manager): Julia Hunt was billed for August 31; but owing to severe illness, Miss Hunt did not appear. Booked for week of 4th Ada Gray.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Philadelphia, Sept. 4, two weeks.

ADA GRAY: Toronto, 4, week; Brantford, 11; Hamilton, 12; Lockport, N. Y., 13; Rochester, 14, 15, 16.

ALICE OATES: Syracuse, 7, 8, 9; Philadelphia, 11, week.

ADAMS' PANTOMIME CO.: Baltimore, 4, week.

ANNIE PIXLEY (Mliss): Erie, Pa., 11.

ANTHONY AND ELLIS' UNCLE TOM: Manchester, N H., 7; Hartford, Ct., 8, 9; Willimantic, 11; Norwich, 12; Danielsonville, 13; Newport, 14; New Bedford, 15, 16.

A. M. PALMER'S UNION SQUARE THEATRE CO.: San Francisco, Cal., Aug., 7, six weeks.

ALEX. CAUFMAN CO.: Danbury, Ct., 7; Norwalk, 8; vacant, 9; Montreal, 11, week; Ogdensburg, N. Y., 18; Governeur, 19; Watertown, 20; Utica, 21; Troy, 22, 23; Hudson, 25; Rondout, 26; Bethlehem, Pa., 27; Allentown, 28; Easton, 29; Wilmington, Del., 30.

ALDRICH AND PARSLOE (My Partner): Milwaukee, 7, 8, 9; Peoria, Ill., 11; Galesburg, 12; Burlington, Iowa, 13; Des Moines, 14; Cedar Rapids, 15; Dubuque, 17; Chicago, 18, week; Indianapolis, 25, week.

BARTLEY CAMPBELL'S WHITE SLAVE No. 1: Brooklyn, 11, week. No. 2, Poughkeepsie, 11.

BARRY AND FAY: Auburn, N. Y., 7; Rochester, 8, 9; Buffalo, 11, 12, 13.

BAUM'S MAID OF ARRAN: Albion, Mich., 7; Marshall, 8; Kalamazoo, 9; Grand Rapids, 11, 12; Grand Haven, 14; Big Rapids, 15; Ionia, 16; Detroit, 18, 19, 20.

BARNEY MCAULEY, Bangor, Me., 6, 7; Lewiston, 8; Biddeford, 9; Lowell, Mass., 11, 12.

BAKER AND FARRON: Toronto, 4, week. Open season.

BARLOW AND WILSON'S MINSTRELS: Washington, 4, week; Norfolk, Va., 11.

BENNETT AND MOULTON'S COMIC OPERA CO.: Carthage, N. Y., 7, 8, 9.

BERTHA WELBY (One Woman's Life): Vassar, Mich., 7, East Saginaw, 8, 9; Bay City, 11, 12; St. Louis, 13; Saginaw City, 14; Flint, 15; Lansing, 16; Ionia, 18; Big Rapids, 19; Grand Haven, 20; Muskegon, 21; Grand Rapids, 22, 23.

BIG FOUR MINSTRELS: Savannah, 8, 9.

BOSTON DOUBLE UNCLE TOM CO.: Johnstown, Pa., 7; Greensburg, 8; Newcastle, 9.

BOSTON MINIATURE OPERA CO.: Brooklyn, 4, week; Philadelphia, 11, week.

BUFFALO BILL: Chicago, 4, week; Rockford, Ill., 11; Clinton, 12; Aurora, 13; Ottawa, 14; Joliet, 15; Streator, 16.

C. L. DAVIS (Alvin Joslin): Rockville, Ct., 7.

CLAIRE SCOTT: Norfolk, Va., 8, 9; Wilson, N. C., 11; Goldsboro, 12; Newbern, 13, 14, 15, 16; Raleigh, 18, 19; Durham, 20, 21, 22, 23; Reedsville, 25; Winston, 26, 27; Salisbury, 28, 29; Charlotte 30.

COLLIER'S LIGHTS O' LONDON, No 1.: New York City, Aug. 28, four weeks; Harlem, N. Y., 25, week.

COLLIER'S LIGHTS O' LONDON, No. 2, Providence, R. I., 4, week.

COLLIER'S BANKER'S DAUGHTER: Brooklyn, 4, week.

CHARLOTTE THOMPSON: Lowell, Mass., 7; Springfield, 8; New Haven, 9; Brooklyn, 11, week; New Brunswick, N. J., 18; Trenton, 19; Jersey City, 20, 21; Newark, 22, 23.

C. B. BISHOP (Strictly Business): Richmond, Va., 8, 9; Petersburg, 11; Lynchburg, 12; Danville, 13; Raleigh, N.C., 14; Goldsboro, 15; Wilmington, 16; Charleston, S. C., 18, 19, 20; Savannah, Ga., 21, 22, 23.

C. A. GARDNER'S KARL CO.: Sheboygan, Wis., 7; Fond du Lac, 8; Watertown, 9; Sparta, 11; Lacrosse, 12; Winona, 13; Hastings, 14; Stillwater, 15, 16; Chippewa Falls, 18; Eau Claire, 19; St. Paul, 20, 21.

CHILD OF THE STATE: Bethlehem, Pa. 7; Allentown, 8; Harrisburg, 9.

CORINNE MERRIEMAKERS: Des Moines, Ia., 1 to 9 (State Fair).

CLARA MORRIS: N. Y. City, 11, week.

DEAKIN'S LILIPUTIAN OPERA CO.: Sedalia, Mo., 4, 5, 6, 7; Kansas City, 8, 9; Lexington, 11; Chillicothe, 12; Moberly, 13; Macon, 14; Ottumwa, Ia., 15, 16; Grinnell, 18; Marshalltown, 19; Ames, 20; Des Moines, 21, 22, 23.

DUPREZ AND BENEDICT'S MINSTRELS: Worcester, Mass., 7, 8; Spencer, 9; Holyoke, 11; Northampton, 12; Springfield, 13.

ENSIGN COMEDY CO. (Rooms for Rent): Des Moines, 1 to 7 (State Fair); Council Bluffs, 8, 9; Lincoln, Neb., 11; Plattsmouth, 12; Nebraska City, 13; Atchison, 14; St. Joe, 15, 16; Topeka, 18, 19; Leavenworth, 20.

EMMA ABBOTT ENGLISH OPERA CO.: Peoria, Ill., 7, 8, 9; Topeka, Kas., 11, week; Kansas City, Mo., 18, week.

F. S. CHANFRAU: Boston, 4, two weeks.

FRANK MORDAUNT (Old Shipmates): Denver, 4, week; Leadville, 11, 12, 13; Pueblo, 14; Colorado Springs, 15, 16.

FAY TEMPLETON OPERA CO.: Des Moines, 7, 8, 9; Topeka, 11, week; Atchison, 18, week; Kansas City, 25, 26 27.

F. B. WARDE: Canton, O., 6, 7; Ashland, 8, 9; Cleveland, 11, week; Pittsburg, 18, week.

FORD'S COMIC OPERA CO.: Cincinnati, 4, week.

FRANK MAYO: Chicago, this week; thence to San Francisco.

FRANK FRAYNE: Brooklyn, E. D., 11, week (open season); Philadelphia, 18, week; Allentown, 25; Pittston, 26; Reading, 27, 28; Scranton, 29; Danville, 30.

GEORGE S. KNIGHT: Kingston, Can., 7, 8; Hamilton, 9, 11; Jamestown, N. Y., 12; Olean, 13; Richburg, 14; Bolivar, 15; Bradford, Pa., 16; Buffalo, 18, 19, 20; Rochester, 21, 22, 23.

GALLEY SLAVE (Frank Evans): Baltimore, 11, week (open season); Washington, 18, week; Brooklyn, 25, week.

GUS WILLIAMS (One of the Finest): Indianapolis, 7, 8, 9; St. Louis, 11, week; Cincinnati, 18, week; Cleveland, 25, week.

GOODWIN AND THORNE'S BLACK FLAG: New York City, August 21, four weeks.

HARRY MEREDITH (Ranch 10): Troy, 7, 8, 9.

HAVERLY'S OPERA CO.: Halifax, N. S. 4, week.

HANLONS: Quincy, Ill., 6, 7; Springfield, 8, 9; Cincinnati, 11, week; Milwaukee, 18, week; Bay City, Mich., 25, 26; East Saginaw, 27, 28; Grand Rapids, 29, 30; Jackson, Oct. 2, 3; Fort Wayne, Ind., 4, 5.

HAVERLY'S MASTODONS: Saginaw, Mich., 7; Detroit, 8, 9; Toledo, O., 11.

HAZEL KIRKE (Original Co.): San Francisco, 4, two weeks.

HARRIS COMEDY CO. (Charles Fostelle): Troy, N. Y., 6, 7; Canajoharie, 8; Amsterdam, 9; Utica, 11; Ilion, 12; Rome, 13; Oneida, 14; Syracuse, 15.

HARRY G. RICHMOND: Louisville, 11, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Philadelphia, 4, week.

HERNE'S HEARTS OF OAK: Montreal, 4, week; Providence R. I., 11, week.

HELEN COLEMAN'S WIDOW BEDOTT: New Brunswick, N. J., 11, 12; Kingston, N. Y., 13, 14.

HOLMAN OPERA CO: Malone, N. Y., 9; Pt. Henry, 11; Whitehall, 12; Ft. Edward, 13; Glen Falls, 14; Saratoga, 15; Ballston, 16; Troy, 18, 19; Kingston, 20; Hudson, 21; Albany 22, 23.

HOWARD'S AUNT KEZIAH CO.: Albany, 14, 15, 16 (open season).

HOWORTH'S HIBERNICA: Waterville, Me., 7; Skowhegan, 8; Pittsfield, 9; Oldtown, 11; Orono, 12; Bangor, 13; Rockport, 14.

J. K. EMMET: St. Louis, 11 (open regular season).

JAMES O'NEILL: Williamsburg, N. Y., 4, week (open season); Troy, 11, 12, 13; Holyoke, Mass., 14; Worcester, 15; Fall River, 16; Providence, 18, week; Philadelphia, 25, week.

JOSEPH WHEELOCK: Detroit, 11 (open season).

JAY RIAL'S UNCLE TOM CO.: Pueblo, 7, 8; Colorado Springs, 9; Topeka, Kan., 11; Lawrence, 12; Leavenworth, 13; Hannibal, Mo., 14; Peoria, Ill., 15; Springfield, 16; St. Louis, 18, week.

JOHN DILLON: Plattsmouth, Neb., 6, 7, 8; Lincoln, 9; Omaha, 11, 12, 13.

JOSEPH JEFFERSON: Xenia, O., 7; Zanesville, 8; Columbus, 9; Chillicothe, 11; Dayton, 12; Xenia, 13; Bellefontaine, 14; Sandusky, 15; Youngstown, 16.

JOHN T. RAYMOND: Dayton, O., 4; Chillicothe, 5; Newark, 6; Xenia, 7; Columbus, 8, 9; Wheeling, W. Va., 11, week; Boston, 18, two weeks.

JOHN MCCULLOUGH: St. Paul, 9, week.

KATE CLAXTON: Newburyport, Mass., 7; Waltham, 8; Brockton, 9; New Bedford, 11; Fall River, 12; Newport, R. I., 13; Providence, 14, 15, 16.

KENDALL COMB.: Shenandoah, Ia., 11, week; Chariton, 18, week; Hamburg, 25, week; Brownville, Neb., Oct. 2 to 5; St. Joseph, Mo., Oct. 6, 7.

KITTIE RHOADES COMB.: Garrettsville, O., 18, week; Chagrin Falls, 25, week; Carrollton, Oct. 2, week; Orville, 9, week—all State Fairs.

KIRALFYS' AROUND THE WORLD: Boston, 4, two weeks.

LA BELLE RUSSE (Jeffreys-Lewis): Philadelphia, 18, week (open season).

LAURA DON (A Daughter of the Nile): New York City, 6, two weeks.

LOTTA: Buffalo, 4, week; Rochester, 11, 12, 13.

LAWRENCE BARRETT: Philadelphia, 4, two weeks.

LEAVITT-PASTOR VARIETY COMB.: Buffalo, 4, week; Pittsburg, 11, week.

LEAVITT'S ALL STAR SPECIALTY CO.: Philadelphia, 4, week; Baltimore, 11, week.

LEAVITT'S GIGANTEAN MINSTRELS: Haverhill, Mass., 7; Portsmouth, N. H., 8; Portland, Me., 9; Augusta, 11; Bangor, 12; Lewiston, 13; Manchester, N. H., 14; Salem, Mass., 15; Lynn, 16; Norwich, Ct., 18.

LEAVITT'S NEW MINSTRELS: Pittsfield, Mass., 11; South Adams, 12; North Adams, 13; Bennington, Vt., 14; Hoosic Falls, N. Y., 15; Ballston Spa, 16.

LEAVITT'S RENTZ SANTLEY CO.: New York City, 4, week; Boston, 11, week.

LYTELL'S YOUTH COMB.: Brantford, Can., 6, 7; Kingston, 8, 9; Brockville, 11, 12; Ottawa, 13 14, 15, 16; Montreal, 18, week.

LINGARDS (Divorcons): Meadville, Pa., 7; Jamestown, N. Y., 8; Binghamton, 9; Philadelphia, 11, week.

MY PARTNER COMB. (Brown and Lennox, managers): Yonkers, N. Y., 18; Newburg, 19; Po'keepsie, 20; Pittsfield, Mass., 21; Westfield, 22; Northampton, 23; Brattleboro, Vt., 25; Keene, N. H., 26; Dover, 27; Great Falls, 28; Biddeford, Me., 30; Portsmouth, N. H., Oct. 1.

MAGGIE MITCHELL: New York City, 4, four weeks.

MARY ANDERSON: Brooklyn, 25, week; Buffalo, Oct. 2, week.

MESTAYER'S TOURISTS: Lynn, Mass., 7; Newburyport, 8; Portsmouth, N. H., 9.

MCKEE RANKIN: Baltimore, 4, week; Washington, 11, week.

MCINTYRE AND HEATH'S SPECIALTY CO.: Cleveland, 4, week; Buffalo, 11, week; Albany, 18, week; Philadelphia, 25, week.

MRS. F. S. CHANFRAU (New version East Lynne): Lawrence, Mass., 8; Lynn, 9.

MARGARET MATHER: Chicago, 28, two weeks.

M. B. CURTIS' SAM'L OF POSEN CO.: Detroit, 8, 9.

MILTON NOBLES: St. Louis, 4, week (open season).

MINNIE MADDERN: Lafayette, Ind., 6, 7, 8; Cincinnati, 11, week; Louisville, 18, week; Nashville, 22; New Orleans, 25, week.

MARION ELMORE (Chispa): New York City, 4, two weeks.

MITCHELL'S PLEASURE PARTY: Danbury, Ct., 11; Waterbury, 12.

NICK ROBERTS' HUMPTY DUMPTY: St. Louis, 3, week.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Burlington, Vt., 7; Montreal, 8, 9; Ottawa, 11, 12; Prescott, 13; Brockville, 14; Belleville, 15; Port Hope, 16; Toronto, 18, 19, 20, 21; Brantford, 22.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Bolivar, N. Y., 7; Olean, 8; Bradford, Pa., 9; Jamestown, N. Y., 11; Erie, Pa., 12; Dunkirk, N. Y., 13; Buffalo, 14, 15, 16; Syracuse, 18, 19; Auburn, 20; Oswego, 22; Rome, 23.

PEARL EYTINGE: St. Louis, 17, week; Quincy, Ill., 25; Bloomington, 26; Burlington, Ia., 27; Galesburg, Ill., 28; Ottawa, 29; Joliet, 30; Detroit, Oct. 2, 3, 4.

PHILADELPHIA CHURCH CHOIR OPERA CO.: Morristown, N. J., 11; Newark, 12, 13; Orange, 14; Easton, Pa., 15; Bethlehem, 16; Allentown, 18; Pottsville, 19; Reading, 20; Harrisburg, 21; Columbia, 22; Lancaster, 23.

RICE AND HOOLEY'S MINSTRELS: Clinton, Ia., 7; Sterling, Ill., 8; Dixon, 9; Chicago, 11, two weeks.

ROBERT MCWADE; Chicago, 4, week.

RIFA: Brooklyn, 4, week; Bradford, Pa., 11.

ROLAND REED (Cheek): Rochester, Minn., 4, week (State Fair); Dubuque, Ia., 11; Waterloo, 12; Iowa City, 13; Des Moines, 14, 15; Davenport, 16; Chicago (McVicker's), 18, week; Coldwater, Mich., 25; Grand Rapids, 26, 27, 28; Albion, 29.

ROGERS' SWEETHEART (Minnie Palmer): Newark, N. J., 4, week (open season); Philadelphia, 11, week; N. Y. City, 18, week.

ROSE EYTINGE: Cumberland, Md., 11; Wheeling, W. Va., 12; Zanesville, O., 13; Dayton, 14; Richmond, 15; Terre Haute, 16; St. Louis, 17, week; Cincinnati, 25, week; Chicago, Oct. 1, week.

STEVENS' JOLLY BACHELORS: Columbus, O. 6, 7; Urbana, 8, 9; Vincennes, Ind., 11; Evansville, 12, 13; Cairo, Ill., 14; Little Rock, Ark., 15, 16.

SOL SMITH RUSSELL: Minneapolis, Minn., 4, week; Faribault, 11; Owatonna, 12; Rochester, 13; Winona, 14; Dubuque, Ia., 15; Clinton, 16; Cedar Rapids, 18; Iowa City, 19; Fairfield, 20; Ottumwa, 21; Oskaloosa, 22; Des Moines, 23; Omaha, Neb., 25; Lincoln, 26, St. Joe, Mo., 27; Kansas City, 28, 29, 30.

SALSBURY'S TROUBADOURS: Paterson, N. J., 7; Newark, 8, 9; N. Y. City, 11; Syracuse, 18, 19 20; Rochester, 21, 22, 23.

SMITH'S DOUBLE U. T. C.: Utica, N. Y., 7; Oswego, 8; Syracuse, 9; Norwich, 11; Cortland, 12; Ithaca, 13; Watkins, 14; Lyons, 15.

SQUARE MAN (Ben Maginley): Janesville, Wis., 7; Freeport, Ill., 8; Clinton, Ia., 9; Davenport, 11; Rock Island, Ill., 12; Muscatine, Ia., 13; Marengo, 14; Iowa City, 15; Ottumwa, 16.

THE IRISH AMERICAN (J. W. McGrath): St. Louis, 4, week

TAKEN FROM LIFE CO.: Pittsburg, 4, week; Louisville, Ky., 11, week; Indianapolis, 18, week; Detroit, 25, week; Cleveland, Oct. 2, week.

TAKEN FROM LIFE (Wallack's Co.): N. Y. City, 9; indefinite.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Cincinnati, 4, week; Louisville, 11.

TOM THUMB: Reading, Pa., 7, 8, 9; Lancaster, 11, 12; Harrisburg, 13, 14.

THE HARRISONS: Troy, N. Y., 8, 9.

TONY DENIER'S PANTOMIME CO.: Milwaukee, 7, 8, 9.

TONY PASTOR'S CO.: Chicago, 4, week; Lafayette, Ind., 11; Indianapolis, 12; Louisville, 13, 14; Columbus, O., 15; Zanesville, 16.

WALLACE-VILLA COMB.: Mt. Vernon, O., 8; Springfield, 9.

W. J. SCANLAN (Friend and Foe): Toledo, O., 4, four nights.

WEBB'S U. S. MINSTRELS: Polo, Ill., 7; Amboy, 8; Sterling, 9; Geneseo, 11; Davenport, 12; Cambridge, 13; Peoria, 14; Pekin, 15; Havana, 16

WHITELEY'S HIDDEN HAND CO.: Galena, Ill., 8; Dubuque, Ia., 9; Independence, 12; Waterloo, 13; Cedar Falls, 14.

WILLIE EDOUIN'S SPARKS: St. Joe, Mo., 4, 5, 6, 7; Keokuk, Ia., 8; Chicago, 11, week.

YOUTH COMB. (Brooks and Dickson's): New York City, August 21, four weeks.

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BARNUM'S: Albion, N. Y., 7; Lockport, 8; Suspension Bridge, 9; Buffalo, 11; Batavia, 12; Dansville, 13; Balto, 14; Hornellsville, 15; Olean, 16; Bradford, Pa., 18; Dunkirk, N. Y., 19; Erie, Pa., 20; Ashtabula, O., 21; Cleveland, 22; Warren, 23, Meadville, Pa., 25; Jamestown, N. Y., 26; Corry, Pa., 27; Warren, 28; Oil City, 29; Titusville 30.

COLE'S: Rockford, Ill., 7; Aurora, 8; Niles, Mich., 9; Bay City, 11; East Saginaw, 12; Jackson, 13; Grand Rapids, 14; Kalamazoo, 15.

SELLS BROTHERS': Glasgow, 7; Columbus, Mo., 8; St. Charles, 9; Cairo, Ill., 11; Fulton, Ky., 12; Paducah, 13; Dyersburg, Tenn., 14; Ripley, 15; Memphis, 16; Princeton, Ky., 18; Greenville, 19; Bardstown, 20; Elizabethtown, 21; Stamford, 22; Richmond, 23.

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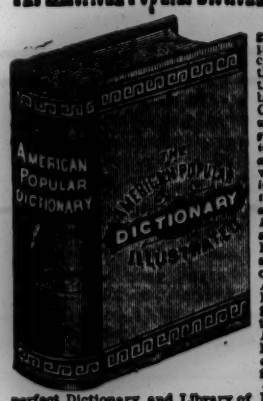

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The Musical Mirror.

The last Alcazar concert was noticeable for the very good performance of the overture to Zampa by the band and the clever way in which the performers continued to avoid being led astray by the conductor, who, on his part, showed a wonderful talent for beating time just a fraction too late; also, Mr. Barnard let us hear a very full rich tenor, which, although at present a diamond in the rough, is none the less a diamond of the first water; with sedulous and judicious cutting and polishing a perfect gem, or we are much mistaken. Mr. Kauffman, on the contrary, showed a poor, shallow voice, very much over-trained, flexible but toneless, in an exquisite aria by Carissimi, which he vocalized with skill and agility, but which fell flat nevertheless. Miss Fritch has a good, loud voice, and would be a very pleasing singer but for her habit of forcing her upper notes—the consequence of which is that the *timbre* of the voice is obscured, the lower tones become husky, and the upper ones screechy. The little ballad with which she responded to an encore of her first song was admirably sang, and she displayed a good deal of bright manners and *espiegle* expression that promise well for her future on the stage. The great scene from Il Trovatore was, of course, utterly beyond her powers, whether of voice or training. What a pity little girls will persist in attempting great things, quite out of their reach! Miss Fritch is not and never can be a great singer. The aria from Trovatore emphatically and absolutely demands a great singer—ergo, the supply was not equal to the demand. But how can we blame the artist when the true fault lies with the audience that applauds and encores, without a particle of discrimination, the bad and the good alike, meaning, we sometimes fancy, to get the full worth of their money by having everything twice over? We are a provident and saving people, and it may well be so. Miss Sara Van Huyck showed a very sympathetic and well-trained mezzo-soprano voice in Gilbert's pretty ballad, "The Maid of Dundee," which she sang purely and with good expression, receiving an enthusiastic encore, to which she responded by singing a very nice Scotch ballad of her own composition, "When the heather was in bloom." Miss Van Huyck and Doctor Vicarino also gained a recall for their duet. Dr. Vicarino has a fine baritone and sings well.

* * *

Olivette was sung at the Metropolitan Alcazar in much the same style as it was given at the Bijou Opera House. Selina Dolaro is as voluptuous in voice and posing, as audacious in her dancing of the Farandole, and as winning in manner, as is her wont; Lily Post, graceful and pretty as the Countess; Miss Guthrie, impressive but angular as Veloutine; Joseph Greensfelder, energetic and out of tune as De Merrimac; Louis Pfau, very bad as Valentine; George Gaston, to all who have not seen Fred Leslie, very good as the Duc des Ifs; Harry Standish, absurd as Coquelicot. The chorus is effective if not numerous; the band excellent; Bonfanti delightful, and Lepri activity personified. Altogether a pretty good presentation.

* * *

The "Galatea," which Norcross is going to present at Tony Pastor's Theatre next week is a composite affair. Part of it is "Die Shoene Galatea" of Suppe, and the rest is taken from Victor Masse's work of the same name. Between the two a full sized opera will be made up. We are promised a very perfect representation. We shall wait and see.

* * *

Theo will either be a great success or a dire failure, and it is impossible to predict which. Theo is a charming actress and a beautiful woman; full of spirit and vivacity; always lively, but never vulgar, even when the dialogue is most dangerous; but—she has no voice. Now, we have in this country a great contempt for art, pure and simple, and a greedy admiration of force. Theo has art, but not force.

* * *

Harry Widmer's choral music in Elsa is really charming. The Hunting and Fairy choruses are particularly effective and original.

—The postmaster at London, Ont., writes that there are four letters at that office for J. M. Brown, manager Holman Opera company.

"Aunt Louisa's" Return.

"Did I have a nice time in Europe?" exclaimed Aunt Louisa Eldridge, yesterday, in reply to a query of THE MIRROR representative. "I just had a splendid time. I visited all the London theatres and saw all that there was to be seen. I have seldom seen better acting than that of Mrs. Kendal in The Squire. But most of the English theatres are stuffy, and the pit spoils everything. When you wish to go into the stalls you have to go way round and enter by a side door. The pit is found in all the London theatres, except the Haymarket and D'Oyly Carte's. The Haymarket is really a very pretty theatre, and Carte's is also very fine, lit up by the electric light, which is thought to be a big thing there. The theatre is advertised as the only one where you do not get a headache. I saw The Parvenu at the Court Theatre, and think it is a fine play; but the theatre is in a very poor neighborhood."

"You saw Irving?"

"Yes, and must confess I do not——well, I don't like to say what I think of his acting. He can't play Romeo—that is certain; and if that is his style of acting in everything, he must be a poor actor. There is a great deal of Oscar Wilde about him; he drawls his words. If I was an impressionable young lady I would want a very different style of a lover from that portrayed by Irving. He drawls so that if I had not been acquainted with the text I would never have understood him. Mrs. Stirling, as the Nurse, was the best played character in the piece, in my opinion."

"How did Miss Terry's acting please such a veteran as yourself?"

"I thought her acting very weak; and I am sure it was weak, at least to what we are accustomed to see. She is not a handsome woman; her chin protrudes too much, and she is very thin. I think Miss Terry would be good in such a character as Olivia, in Wills' play, and in others in that line; but not in the legitimate drama. Charley Backus gave some excellent imitations of Irving while in Loodon, which pleased the public greatly. He was a great success. I remember one hit he made. He said that he saw Irving in a 'pothecary shop buying a few pills.'

"I visited Adelaide Neilson's grave in Brompton Cemetery and picked a few flowers as remembrances. It is a lovely spot, and her grave is a perfect garden of beautiful flowers. I met Mr. Irving at the Fourth of July ball—where I carried my American flag—and he was just the same there as on the stage."

"Mr. Booth seems to have pleased our English cousins?"

"Oh, greatly. One thing about him, he speaks pure English. They were rather shy of him at first, but he wound up by making a great success. While in Paris I went to the Francaise and saw Ruy Blas. The acting was the greatest I ever saw in all my life. Mount-Sully is one of the best actors I ever saw, and Coquelin, the ligh comedian, as Don Cæsar, was very, very fine."

"What other actors did you see while abroad?"

"I saw Charles Coghlan in The Colonel, and he proved a charming actor. I heard Patti in The Barber. The Prince and Princess of Wales were present with their two eldest sons. The performance concluded with 'God Save the Queen,' at which I whipped out my American flag and waved it in defiance. I saw the Queen twice. I saw Ristori as Lady Macbeth, and it was a bad failure. Her Elizabeth, which was splendid in Italian, was very poor in English. It strikes one as very funny to hear an English Queen talk in broken English. However, she did good work in the last two acts. Lotta was present; so was Manager Palmer. I saw Eben Plympton; he made a great hit in The Fool's Revenge. He is engaged with Fanny Davenport."

The celebrated American flag which "Aunt Louisa" displayed on all occasions was produced for inspection. It is a small flag, about a foot long.

"I carried it all over. When I got to the top of Windsor Castle I waved it. They said that was treason, and I told them to make the most of it."

Raymond's New Play.

For Congress, from the pen of D. D. Lloyd, was given a hearing at the Lexington (Ky.) Opera House last Saturday evening, before a large, cultivated and critical audience. The play sparkles with wit and gaiety. It is founded upon the situations which naturally result from the ludicrous complications arising in a race for Congress between a father and his would be son-in law, and is full of life and action.

Appended is the cast:

General Josiah Limber, a Politician..... John T. Raymond
Peter Woolly, Esq., of Woollyville, Gentleman.....James F Dean
Mrs. Woolly.....Nellie Mortimer
Miss Anna Woolly, his daughter..... Stella Boniface
Pelham Perriwinkle, his nephew, a member of the Coaching Club.....O. H. Barr
Charles Montgomery, cashier of the Woollyville Bank.....Harry Pierson
Julia Free, a friend of Anna.....Ruth Cowles
Miss Grimm, a school teacher...Lizzie Creese
Michael, an old servant in the Woolly family..... John Marble
Mr. Horace Dexter, a polite burglar..... Thomas Jones
Bill, a vulgar burglar.....D. Renauld

SYNOPSIS OF SCENES.

Act I.—Mr. Woolly's Country Seat in Woollyville. The Proposal
Act II.—Ante-room to Convention Hall. The Nomination.
Act III.—Drawing room in the Woolly Mansion. The Reception
Act IV.—Sleeping Apartment of Mr. Woolly. The Election.

The World of Society.

COMING WEDDINGS.

The gossips announce a number of weddings on the tapis. One of note will be the marriage of Mr. Stevens, son of Mrs. Paran Stevens, to Miss Floyd-Jones, the last of this month, at Newport. Mr. Henry B. Wilson, of the well known firm of Dexter, Lambert & Co., of this city, manufacturer of ribbons, is engaged to Miss Grace Winckley, of Massachusetts, the wedding to take place during Christmas week. Mr. Richard Lathers, Jr., son of Colonel Richard Lathers, of New Rochelle, will be married on the 21st inst., to Miss Annie, daughter of Mr. Rowland Morewood, of Pittsfield, Mass. The wedding will take place at Mr. Morewood's country-seat. Early in October, at Lenox, Mass., Mr. Bacon will marry Miss Lizzie Stone. A reception will follow at the beautiful residence of Dr. Greenleaf. Mr. William Reed, brother of Mrs. Valentine Blacque, is announced as engaged to Miss Minnie Salisbury. Among the weddings for the early Fall are those of Mr. Spencer and Miss Berryman, Mr. Lloyd Aspinwall, Jr., and Miss Nina Sutton, and Mr. Chartrand and Miss Jones.

PERSONAL MENTION.

..Baron Blanc is at Long Branch.
..Mr. B. B. Tilden is in Newport.
..Col. T. W. Higginson is seriously ill.
..Mr. George K. Sistare is at Seabight.
..Rev. E. E. Hale is home from Europe.
..Mr. John G. Innis, Jr., has gone abroad.
..Sir Edward Keane has arrived in Newport.
..Mr. J. Low Harriman is visiting in Newport.
..Baron and Baroness Barca are in Newport.
..Dr. J. C. White, of this city, is in Newport.
..Paul B. du Chaillu is doing the Catskills.
..Rev. Dr. O. H. Tiffany is visiting in town.
..Wyatt Eaton, the artist, is at Rye Beach, N. H.
..Mr. and Mrs. Julius Nathan have gone abroad.
..Judge George S. Batchellor, of Egypt, is in town.
..Warren Leland, Jr., will build a cottage at Long Branch.
..Mr. A. E. Borie, of Philadelphia, has gone to Newport.
..Mrs. Rufus King, of Milwaukee, has sailed for Europe.
..Rev. Dr. Nevin, of Rome, Italy, has gone to Newport.
..Mr. James J. Van Alen has sold his Newport cottage.
..Mr. C. C. Haight has gone to Newport on his yacht *Frolic*.
..Rev. James Freeman Clarke has just arrived from Europe.
..Rev. Dr. Alexander, of Schenectady, soon sails for Europe.
..Governor Bigelow, of Connecticut, is just home from Europe.
..Mrs. William Minturn, 60 Fifth avenue, has returned to Europe.
..Roger A. Pryor, the celebrated lawyer, has gone to Long Branch.
..Mr. C. F. Livermore is entertaining Mr. C. W. Colgate at Newport.
..Mr. and Mrs. A. J. Dittenhoefer have just gone up to Saratoga.
..Mr. Henry and Mr. William M. Havemeyer, have sailed for Europe.
..Dr. Gross, the celebrated Philadelphia physician, is at Long Branch.
..Bates, Reed and Cooley have given $100 towards the coming rifle match.
..Dr. C. Heitzan and Dr. Robert W. Taylor, of this city, are in Newport.
..Mr. Edward M. Curtis is visiting Mr. David Dudley Field at Hastings.
..Mrs. Lloyd S. Bryce is rapidly recovering from his fox-hunting accident.
..Mrs. James R. Plum, 255 West Fourteenth street, has gone to Saratoga.
..Mrs. Maurice Perkins and daughter, of Schenectady, have gone to Europe.
..Mrs. Nelson Borland recently gave a very pretty german at New London.
..Mr. and Mrs. George W. Ballou, of the Hotel Bristol, have sailed for Europe.
..Mr. A. D. Cordova has purchased Mr. David Johnson's steam yacht *Promise*.
..Hon. Roswell P. Flower, of this city, and A. R. Flower, have gone to Canada.
..Dr. Henry Goldthwait, of the Fifth Avenue Hotel, is rusticating in Saratoga.
..Dr. Allen C. Church, 238 West Forty-fifth street, is in Saratoga with his family.
..Mr. and Mrs. James M. Waterbury recently gave a dinner at the Newport Casino.
..Mr. Robert Winthrop, Albert Kelley and W. B. Scott are at the Delaware Water Gap.
..Sir John and Lady Rose, after a brief visit to this country, have returned to England.
..Mr. and Mrs. Isaac A. Singer and family have returned from the Catskills to Yonkers.
..Mr. George B. Fearing took the President out coach riding in Newport while there.
..The Italian Minister has returned to Europe after the grand round of the Summer resorts.
..Mr. and Mrs. C. F. Chickering, of the Grovesnor, Fifth avenue, have just sailed for Europe.
..Mrs. William W. Whitney and daughter, 11 East Twenty-sixth street, have gone to Europe.
..Mr. Richard O'Gorman, of this city, has had his country home, at Sands Point, burglarized.
..Rev. Dr. Bridgman, of the Baptist Church on Madison avenue, has sailed from Liverpool.
..Miss Lelia Whitney, of this city, is much admired at the Greenbriar White Sulphur Springs.
..While in Newport the President called several times upon Mr. and Mrs. Seth B. French.
..The Chinese and Japanese Ministers are likely to visit Creedmoor during the international contest.
..Rev. J. B. Wetherill, who married a niece of Mrs. A. T. Stewart, is at the Grand Union in Saratoga.
..Gen. George W. Cullum has already raised $3,000 for the family of the late Gen. Warren, of Newport.
..Mr. David C. Robinson, son of the ex Governor, sailed for Europe this week for the benefit of his health.
..General W. W. Belknap, the fine looking but unfortunate Secretary of War under Grant, has gone abroad.
..Mrs. Seeger and Miss Rika Seeger have left the Mansion House cottage, Long Branch, for Sharon Springs, N. Y.
..At a recent dinner party, Mrs. Paran Stevens wore black satin, trimmed with blue ostrich feathers, and diamonds.
..Mrs. J. V. L. Pruyn, of Newport, is entertaining her father and mother, Judge and Mrs. Amasa J. Parker, of Albany.
..Mrs. John Jacob Astor has recently given $1,000 for the improvement of a church for the poor fishermen of Newport.
..The Marquis of Lorne and the Princess Louise have been visiting Niagara, and are now on their way to San Francisco.
..Mr. Glyn, Mr. Hynes and Mr. Rankine, of this city, experts at the game of lawn tennis, have gone to Newport.
..Mr. Jay Gould has recently been entertaining at his marble country-seat at Irvington, Mr. John Pender, M. P., and party.
..Mr Harrison Millard is in town most of the Summer, but makes flying trips now and then to visit his children in Milford, Pa.
..Miss Katherine Burnett, daughter of the General, will pass the winter at Darmstadt with her sister, the Baroness Von Oestein.
..Miss Mackey, daughter of the Bonanza King, who has been spending some time in this country, returned to Paris last week.
..Hon. Abram S. Hewitt gave an elaborate dinner at the Union Club Wednesday week in honor of Mr. John Pender, M. P.
..At a recent Saratoga garden party, Gen. Grant acted as escort for Mrs. A. T. Stewart, and Judge Hilton took in Mrs. Grant.
..At Mrs. Ellis' dinner to the President, Mrs. John Jacob Astor wore a dress of rose de chine and silver brocade, with pearls and diamonds.
..Thursday week the President went on a fishing excursion to West Island, ten miles from Newport. A delightful day was passed.
..Mrs. Elizabeth Thompson, the philantropist, is entertaining at Manhattan Beach Mr. George J. Holyoake, the English political economist.
..Mr. J. F. Cbatellier, the Broadway manufacturing jeweler, his wife and pretty daughter, of East Eighty-fourth street, are stopping at the Branch.
..Count Fitz James, who is now in Newport, claims to be the last of the Stuarts, a descendant of James I. of England. Probably this claim is just as good as any other.
..Thursday week, in Newport, Mrs. Bruen gave a garden party in honor of her grandson, Mr. Edward Perkins, of Boston, and his bride, who was Miss Elizabeth Evarts, daughter of the ex Secretary of State.
..Mr. Abram S. Hewitt, son-in law of Peter Cooper, with several members of his family, Mr. John Pender, M. P., Mr. John W. Fuller, Commander Gorringe, and others, have gone on an excursion to Yellowstone Park.
..Gen. H. L. Burnett, of this city, with his youngest daughter, and Mrs. Burnett, is at Aix les Bains. Mrs. Burnett's mother Mrs. Henry Tailer, of 48 South Washington Square, is at the same place.
..New Yorkers stopping at New London include P. B. Verplanck and wife, G. W. Tucker and wife, Stephen D. Hatch, S. Merihew and family, Misses Alberta and Virginia Gallatin, Abbie Whinnery, C. R Thompson, J. R. Plummer and family, H. F. Taintor and family, and others.
..It is expected that Mrs. Prof. E. L. Youmans, Mrs. Prof. V. Botta, Mr. E. C. Stedman, Mrs. President Barnard and others will give a number of delightful receptions the coming fall, in honor of the English philosopher, Herbert Spencer, who is now visiting this country.
..Quite a number of our local politicians have recently been fishing on the St. Lawrence, including Alderman H. C. Perley, Stephen B. French, George Bliss, ex-Commissioner Wheeler, Commissioner Hess, Solon B. Smith, Anson G. McCook, M. C., and Robert E. McCord.
..It is anticipated that during the coming season a number of delightful receptions will be given in honor of Herbert Spencer, the English philosopher. He is likely to be entertained by Prof. E. L. Youmans, who occupies the Bryant house; Mrs. Prof. V. Bottre, President and Mrs. Barnard, and possibly Mrs. A. B. Stone.

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